

27 Aug



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Seventh Week Aug. 19-21-22-23



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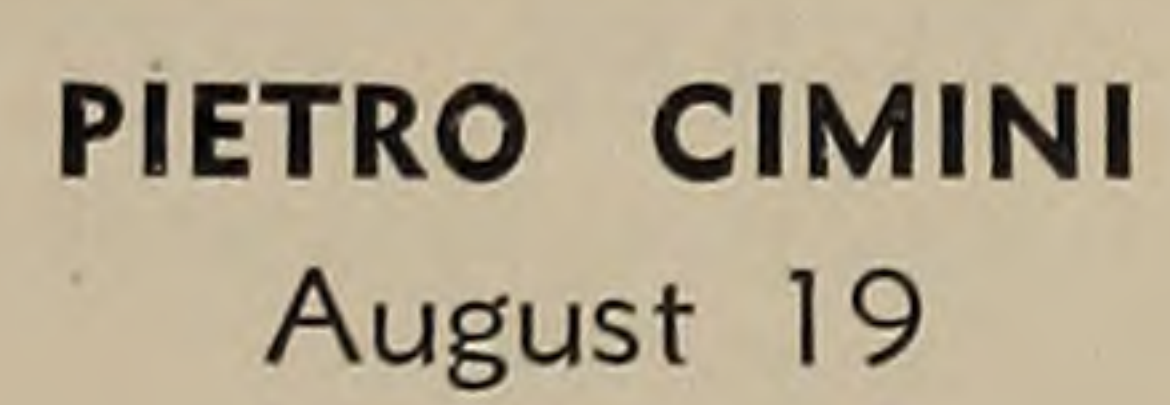
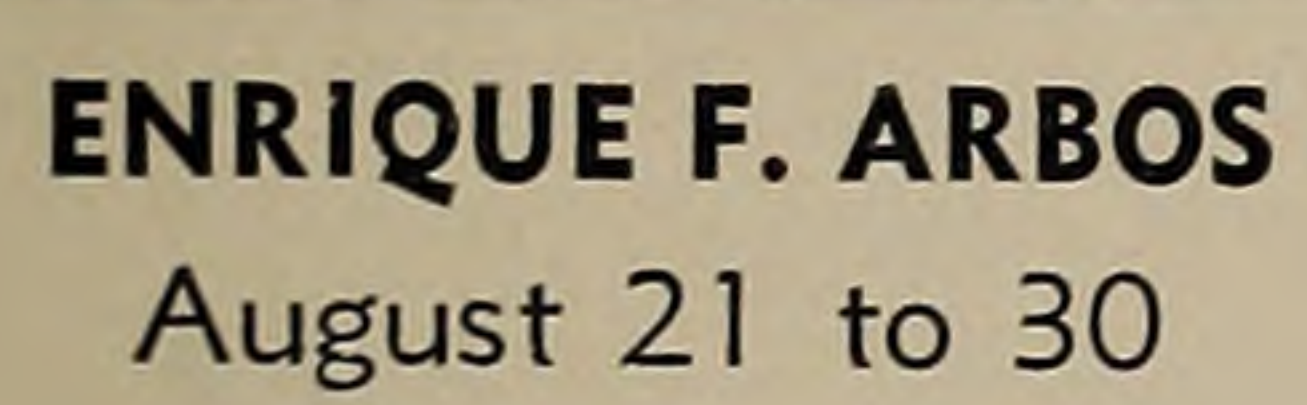
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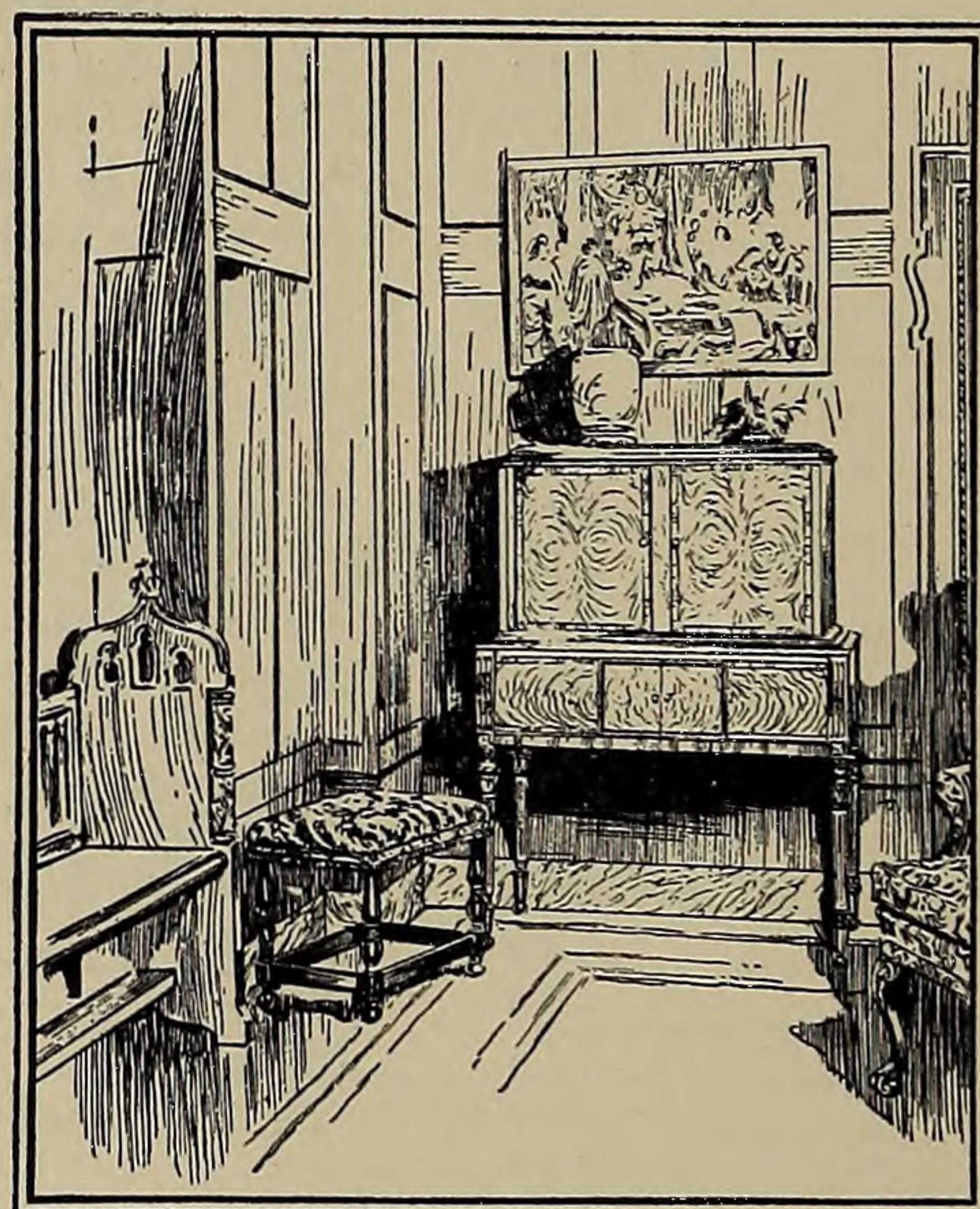
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TWENTY-FIFTH PROGRAM

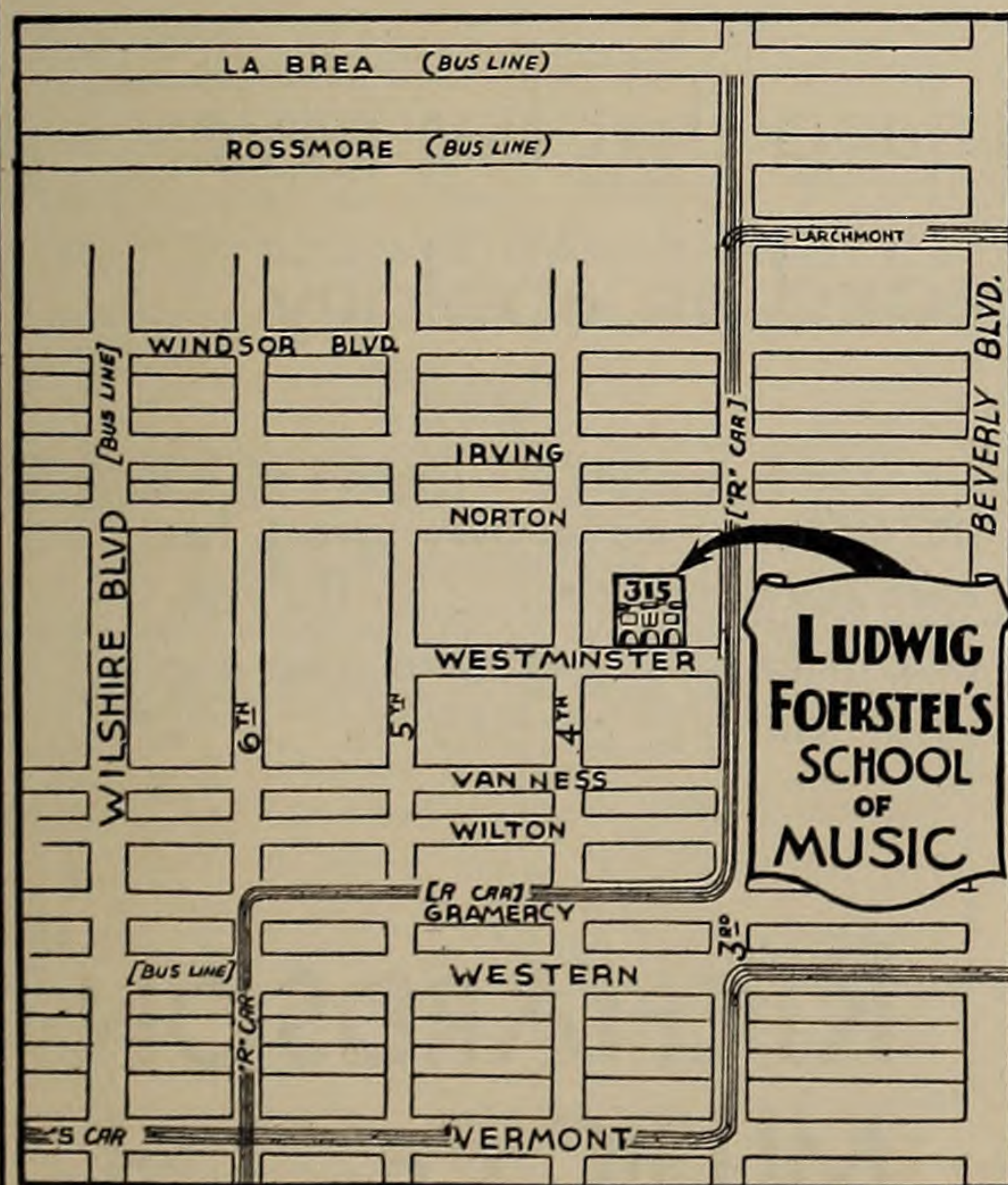
Tuesday, August 19th, 1930, 8:30 P. M.

Conductor: Pietro Cimini

1. In Springtime - - - - - Goldmark
 2. Symphonic Suite "The Sea"
("La Mer") - - - - - Debussy
 - I. From Dawn to Noon at Sea
 - II. Gambols of the Waves.
 - III. Dialogue Between the Wind and the Sea
 3. Suite from Incidental Music to Shakespeare's
"Much Ado About Nothing" - Korngold
 - I. Overture
 - II. Maiden in the Bridal Chamber
 - III. March of the Watch
 - IV. The Garden Scene
 - V. Hornpipe.
- Intermission: Fifteen Minutes
4. Concerto dell'Estate (Summer
Concerto) - - - - - Pizzetti
 - I. Mattutino (In the morning)
 - II. Notturmo
 - III. Gagliarda E Finale
 5. Overture "Rienzi" - - - - - Wagner

See Page 6 for RCA Radiola Super-Heterodyne Supremacy

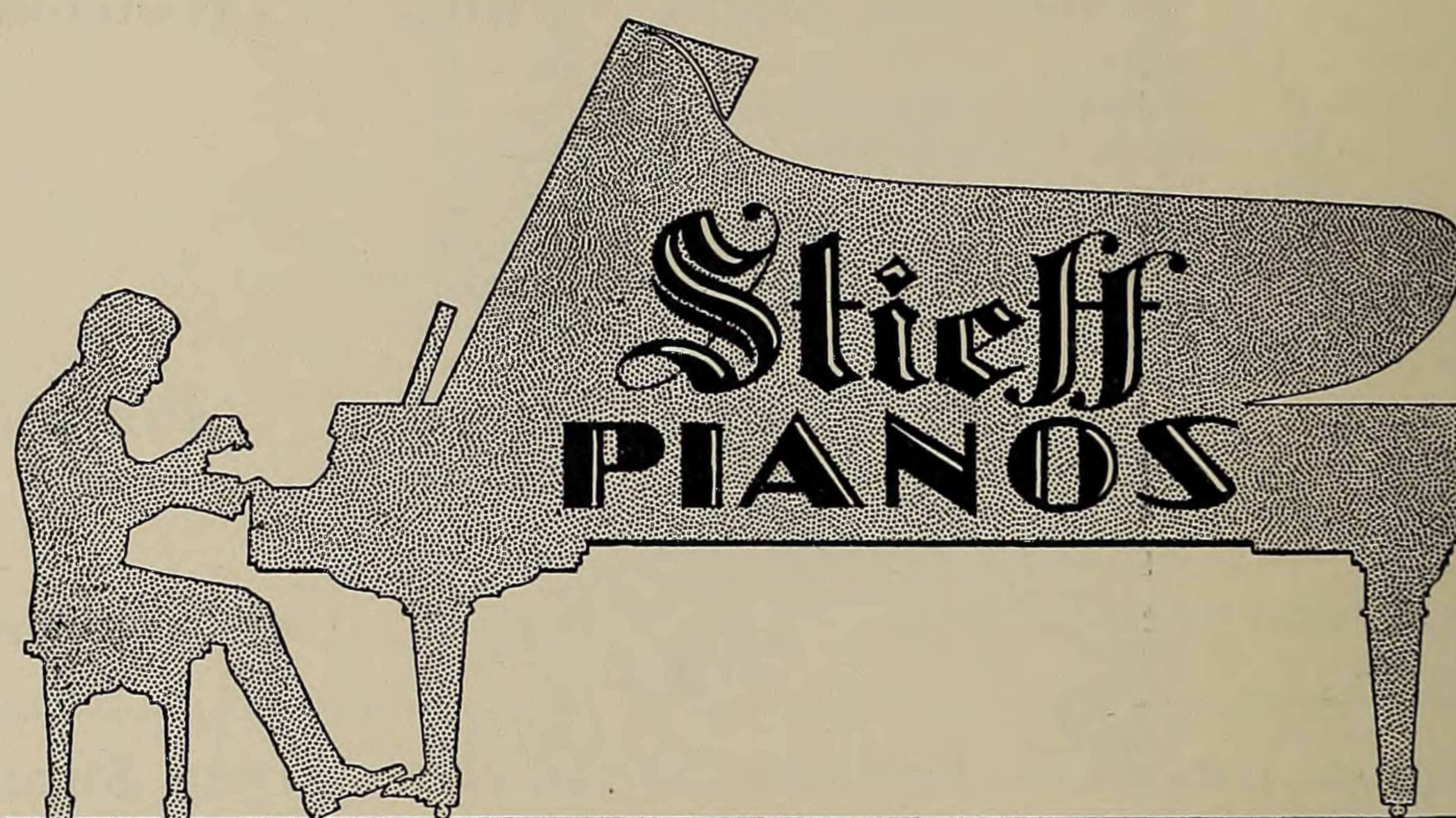
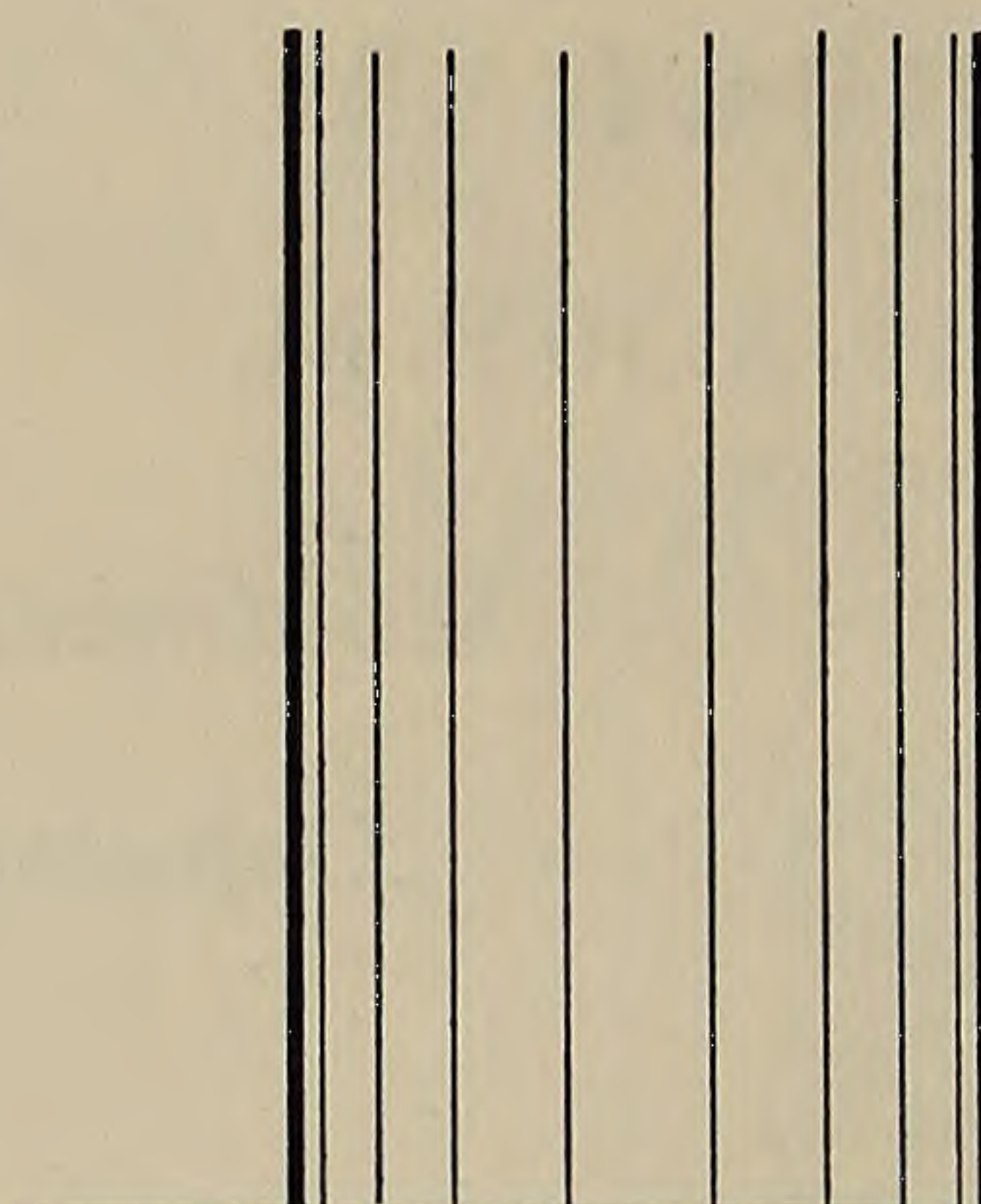
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Tuesday's Program Notes

By Bruno David Ussher and Richard Oldberg

Overture, "In Springtime" - - - - - Carl Goldmark

(Born in 1830; died in 1915.)

Carl Goldmark, a Hungarian Jew, lived the greater part of his life in Vienna. "In this Overture," writes C. A. Cole, "we have a real picture of the awakening of nature." Goldmark is best known for his "Rustic Wedding Symphony."

Symphonic Suite: "The Sea" ("La Mer") - Claude Debussy

(Born August 22, 1862, at St. Germain; died March 26, 1918, at Paris.)

Debussy referred to this suite—composed from 1903-1905—as "three orchestral sketches." Of course, they are more than "sketches," but tonal paintings of considerable proportion, instancing in as considerable detail the impressionistic style of the French master. In procedure of technical effects they might be compared to the "pointilisme" of his painting contemporary and aesthetic partisan, Monsieur Monet.

I. *From Dawn to Noon at Sea*. Orchestration: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, 2 harps, strings, 3 kettledrums, cymbals, and gong.

II. *Gambols of the Waves*. Same orchestration, but the omission of trombones and gong. However, triangles and glockenspiel are added.

III. *Dialogue Between the Wind and the Sea*. This calls for the largest instrumentation; to wit: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, three bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, 3 kettle-drums, bass drum, cymbals, gong, glockenspiel, 2 harps, and strings.

Suite from Incidental Music to Shakespeare's

"Much Ado About Nothing" - - - Erich Korngold

(Born at Brünn, May 29, 1897.)

Erich Korngold began his career as one of the most remarkable examples of precocity in modern musical history. At the age of twelve he composed a piano trio; at the age of thirteen a piano sonata; at fourteen he wrote his first orchestral work.

The suite on this program is derived from incidental music written for a production of Shakespeare's comedy. It is scored for a reduced orchestra of flute, piccolo, clarinet, oboe, bassoon, two horns, trombone, percussion, harmonium, piano and strings without basses.

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Tuesday's Program Notes . . Continued

The Overture is a scintillating exposition of the sprightly humor of the play, and the composer, in an exceedingly effective manner, uses the limited resources of his reduced orchestral forces to provide a continued variety of tonal effects.

The second number, "Maiden in the Bridal Chamber," is suggested by the scene in which Margaret and Ursula are preparing Hero for her marriage with Claudio and poke sly fun at Beatrice when she appears on the scene. It is a slow movement in which the solo 'cello, after a brief introduction, presents a recitative-like passage followed by a melody on which the movement is built.

The third movement, called "Dogberry and Verges—the March of the Watch," is a delightful burlesque, and immediately suggests the scene in which Dogberry and Verges and the watch bring in the villains, Conrade and Borachio for examination and Dogberry insists upon being "written down as an ass."

The garden scene, which is a brief interlude, evidently has its inspiration in the scene between Beatrice and Benedict in which the lovers reach an understanding. It is a brief song, the melody being presented by the solo 'cello and the viola.

The last movement, marked "Hornpipe," is a rollicking dance which comes at the close of the play when Benedict gives the order "Strike up, pipers." The French horn plays the theme first and the composer has successfully caught the English character of the dance.

Concerto dell' Estate - - - - - Ildebrando Pizzetti

(Born at Parma, Italy, September 20, 1880.)

Pizzetti's Concerto dell' Estate was completed in 1928. It had its world premiere under the direction of Arturo Toscanini in New York, February 28, 1929. The work is in three movements.

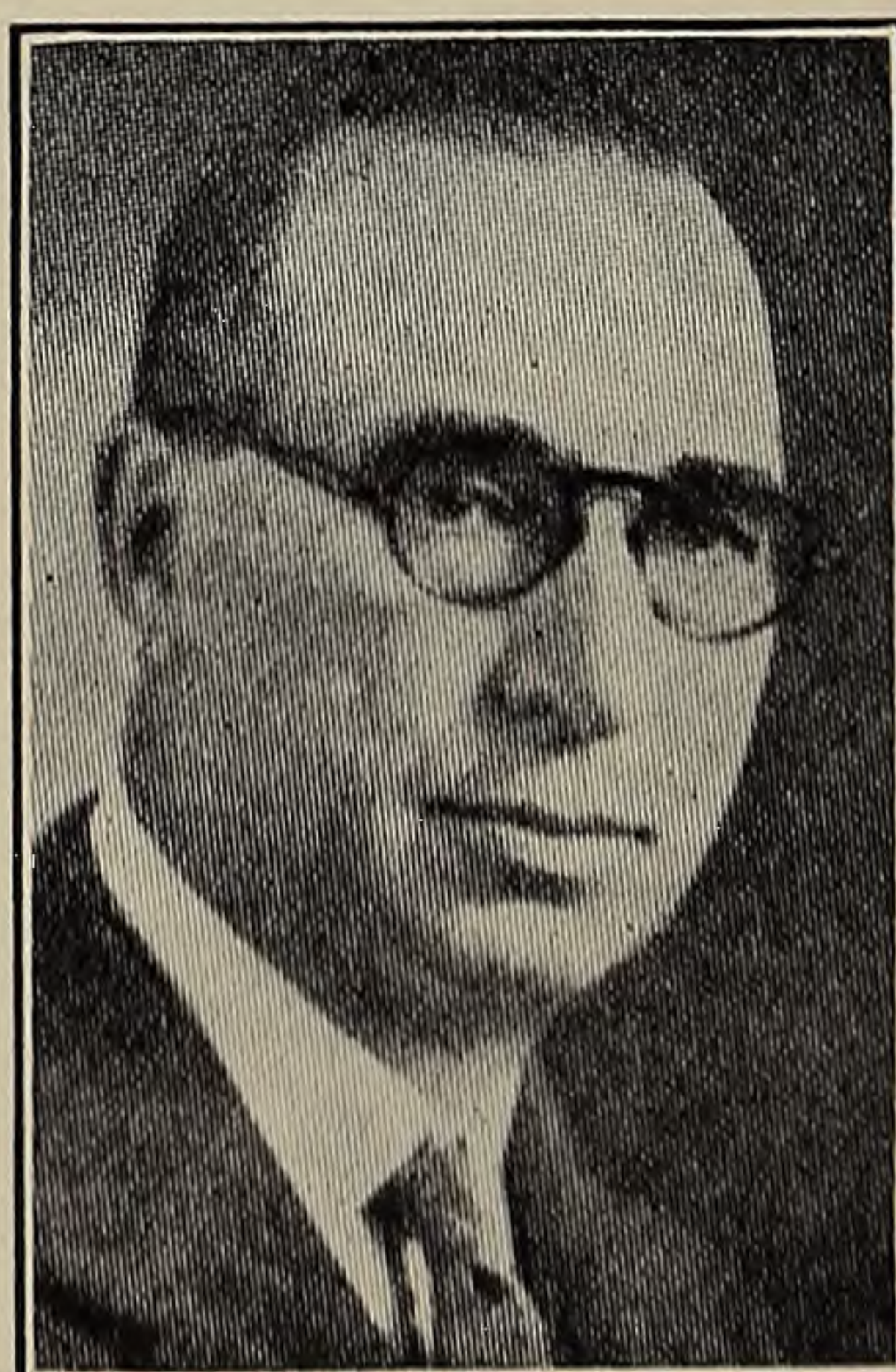
I. *Mattutino*. The first movement of the concerto is derived from five

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Tuesday's Program Notes . . Continued

themes, three of which are presented in the opening pages, and almost simultaneously. The exuberant chief subject, the intervals of whose second phrase are not unsuggestive of a carillon, is heard from the piano, harps, and strings; the two attendant subjects are the motive heard from the double basses and bassoon at the fifth measure; and the jubilant phrase that is heard half a dozen measures later in the woodwinds. The brass subject thunders from the trombones and tympani as the music reaches a fortissimo. There is a decrescendo.

An oboe solo introduces a more lyrical subject in slower tempo. The strings now introduce the fifth theme of the movement.

There is an outburst for the full orchestra over a double pedal, followed by a swift subsidence, then a crescendo. The movement ends with a plangent major triad.

II. *Notturmo*. The thematic material of the slow movement of the concerto is derived chiefly from the melody sung at the beginning, without accompaniment, sung by the first and second violins in unison, and from another subject immediately following, sung in the woodwinds and horns. The central portion of the Notturmo is an elaborate flute solo. The material of the opening section returns, and is brought to an *fff* climax. The flute sings again and the movement ends quietly.

III. *Gagliarda e Finale*. The third movement is based upon melodies of a folk-song character and has somewhat the nature of a rondo. The chief theme is exposed by the strings alone, *forte* and *robusto*. Trumpets in thirds interject a second tune, and the woodwinds and horns take up the principal theme,



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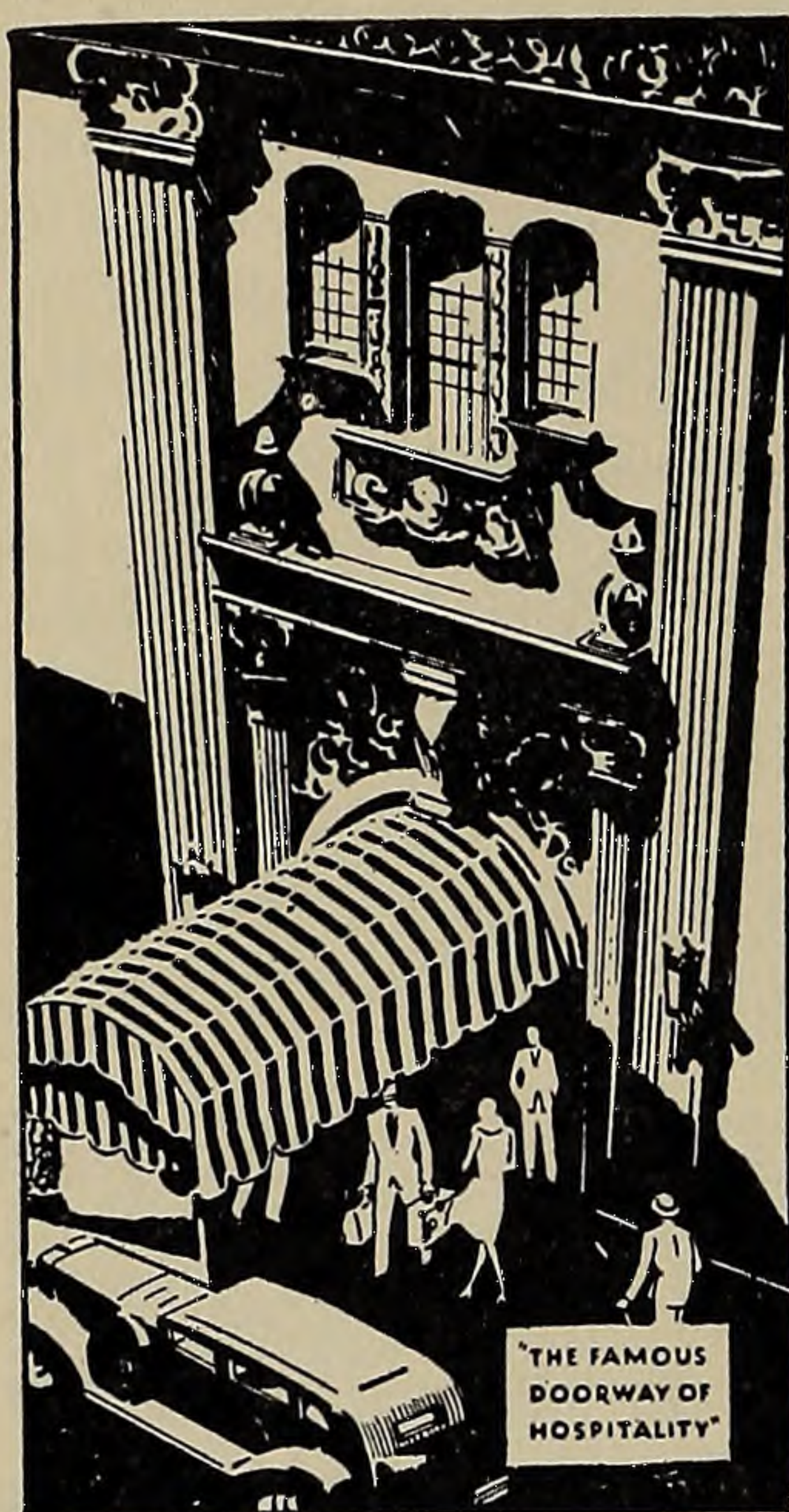
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Tuesday's Program Notes..Continued

which the full orchestra works up to a fortissimo climax. Horns and bassoons still another important subject, the opening notes of which are an arpeggio over the tonic triad of F-major. A crescendo brings a return of the first theme, and a fortissimo climax. A more lyrical episode follows, with the clarinet and eight first violins delivering a new theme of popular and sentimental character, with accompaniment of the other strings. The first theme and first tempo return, with their earlier associations, and the Finale ends quietly.

Overture to "Rienzi" - - - - - Richard Wagner (Born May 22, 1813, at Leipsic; died February 13, 1883, at Venice.)

"Rienzi, the Last of the Tribunes," a grand, tragic opera in five acts, after the romance of the same name by Bulwer Lytton, was first presented October 20, 1842, at Dresden. It is also Richard Wagner's first successful opera. While still leaning toward the blatant French grand opera style of Meyerbeer, whom he came to despise for that reason, yet "Rienzi" plainly foreshadows the great music-drama Wagner was to create. Unquestionably, "The Fairies," the master's first opera, written in 1833, based on Gozzi's tale, "The Woman as Snake," ranks higher. "Love Forbidden" or "the Novice of Palermo," after Shakespeare's "Measure for Measure," was Wagner's second music-dramatic attempt, and justly forgotten because immature.

Cola Rienzi is a historic figure. In 1354 he led the uprising of the people of Rome against the cruel oppression of the aristocracy whose leaders were Orsini and Colonna. Like Lytton, Wagner idealized history. Adriano Colonna was in love with Rienzi's daughter, Irene, who died with her father when the powerful nobles overthrew Rienzi, who had been elected "Tribune of the People."

The overture opens with an introduction—the first note being the trumpet call, which plays an important part in the third act of the opera. Soon after the subject of Rienzi's prayer is heard, first in the strings, then fortissimo in the woodwinds and brass. This leads into an allegro energico, the subject of which begins with the same theme sung by the chorus at the end of the first act. Following this comes the battle hymn, "Santo spirito cavaliere," played by the brass fortissimo with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

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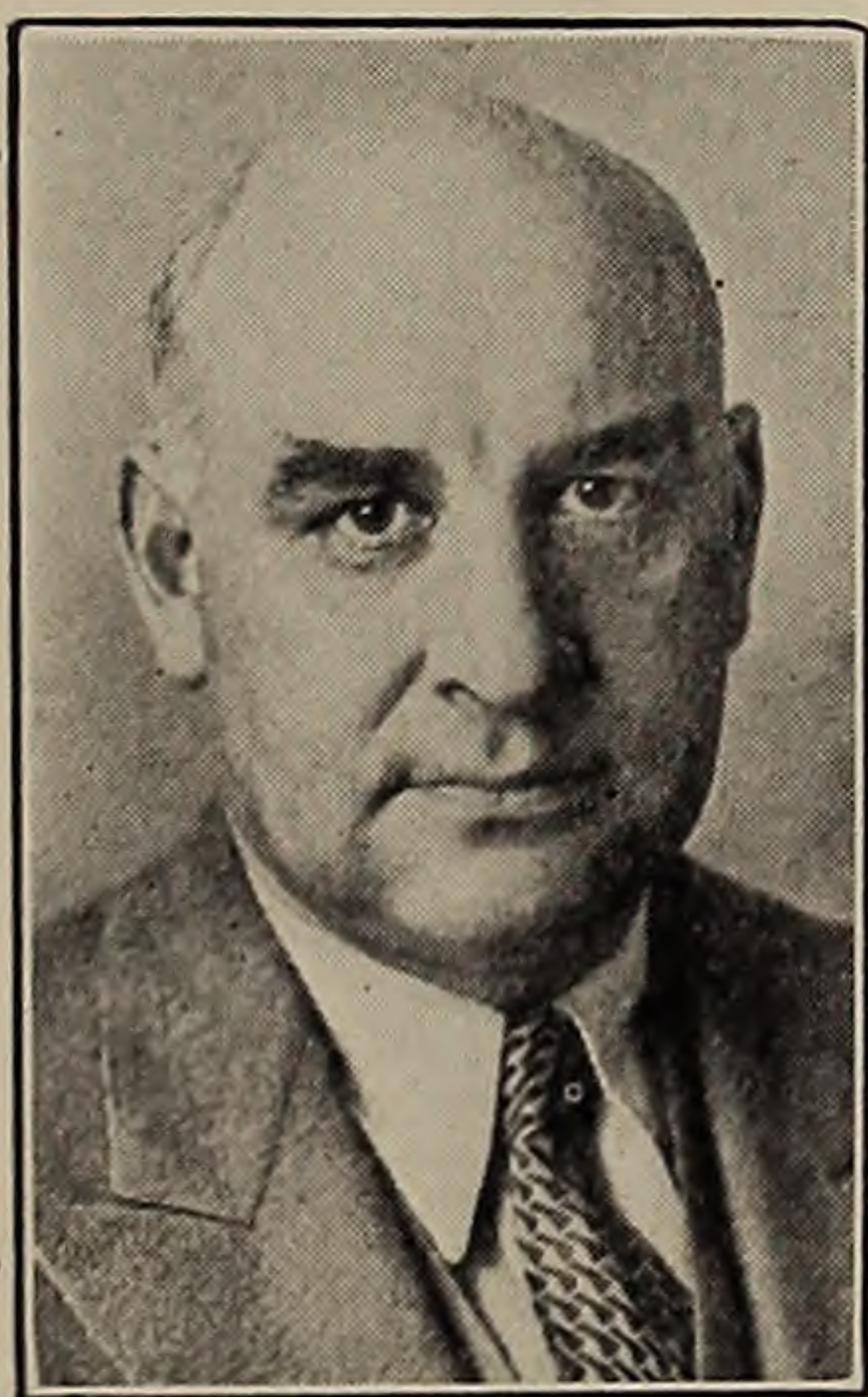
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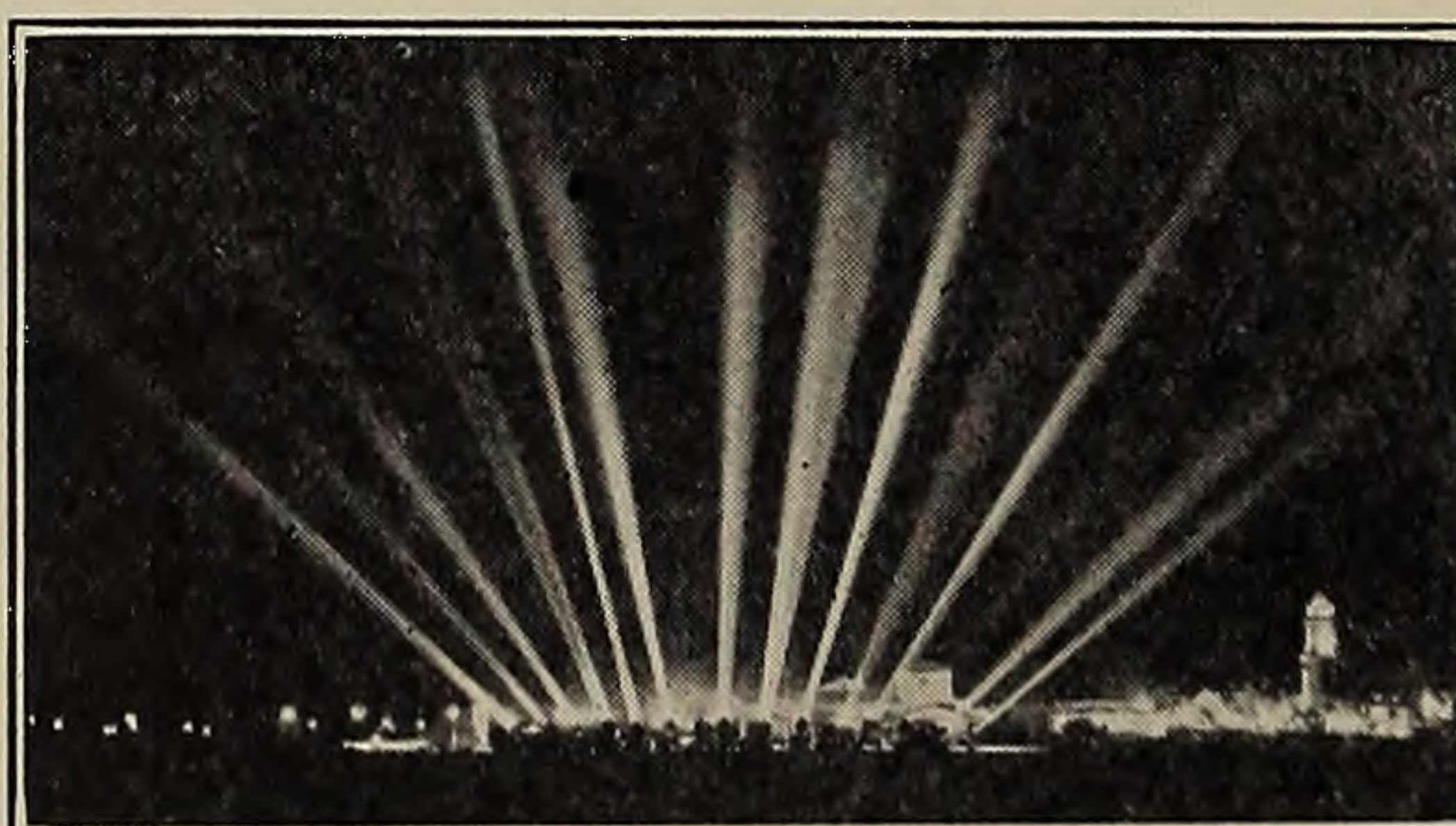
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Page Twenty-two

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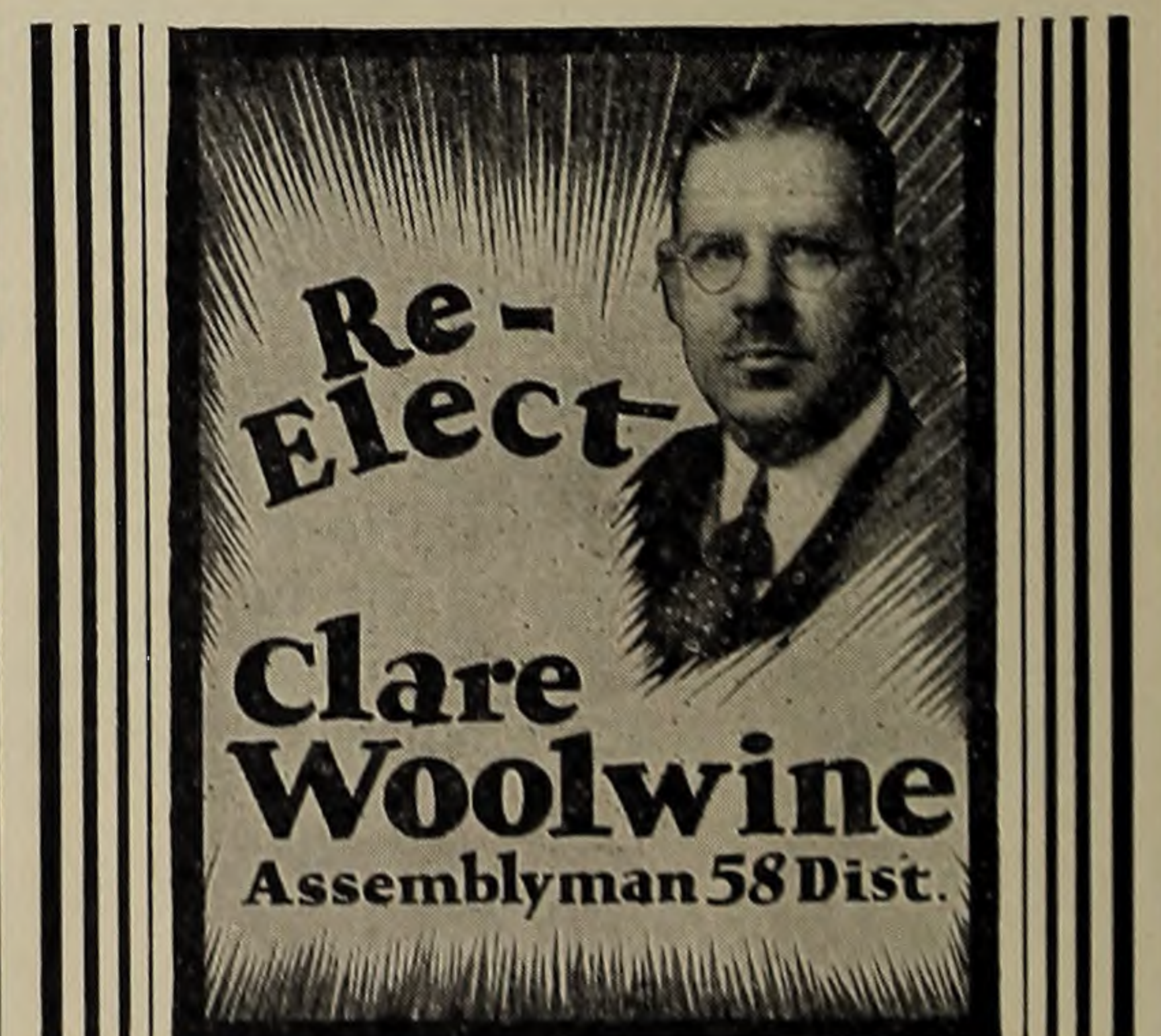
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Thursday, August 21, 1930, 8:30 P. M.

Conductor: Enrique F. Arbos

1. Overture "Der Freischütz" - - - Weber
2. Symphony in D-minor - - - César Franck
Lento-allegro non troppo
Allegretto
Allegro non troppo
3. Suite for Strings - - - - - Corelli
a. Sarabande
b. Gigue
c. Badinerie
- Intermission: Fifteen Minutes
4. a. Le Fete Dieu a Seville - - - Albeniz-Arbos
b. Triana from the suite, "Iberia"
5. Caprice on Spanish Themes - - - - -
- - - - - Rimsky-Korsakoff

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Thursday's Program Notes

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Overture to "Der Freischütz" - Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; Died at London, June 5, 1826.)

This overture is a monument to the rebirth of German opera, though inherent beauty, not historical interest, includes it here. It is a musical summing up of the opera's story. Max, the huntsman, has been tempted by his rival Caspar to sell his soul to the Evil One for magic bullets which he plans to use in a marksman's contest, hoping thereby to win Agatha for his bride. The first part of the overture depicts Max and his temptation; there follows a scene of the Wolf's Glen where the magic bullets are cast. An episode in E flat major combines two tunes associated with Max and Agatha, the former in first violin, the latter in clarinet. The demoniac spirit enters and threatens to overwhelm the lover's happiness. Then the finale sings out in a triumph of Agatha's religious ecstasy.

Symphony in D-minor for Orchestra - César Franck

(Born at Liege, Belgium, December 10, 1822; died at Paris, November 8, 1890.)

Franck was touring his native land as a child pianist at the age of 11. He was 13 when his family emigrated to Paris where he entered the Conservatoire at 15. He returned to Belgium in 1840—a notable year, for it was in that year at the age of 18 that he composed his *Trio No. 1 in F sharp minor*, in which appears Franck's great contribution to the outward manifestation of music: that cyclic form in which simple themes generate the development and

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Up to this moment I have unswervingly kept that oath and I shall keep it during the entire time I am in office.

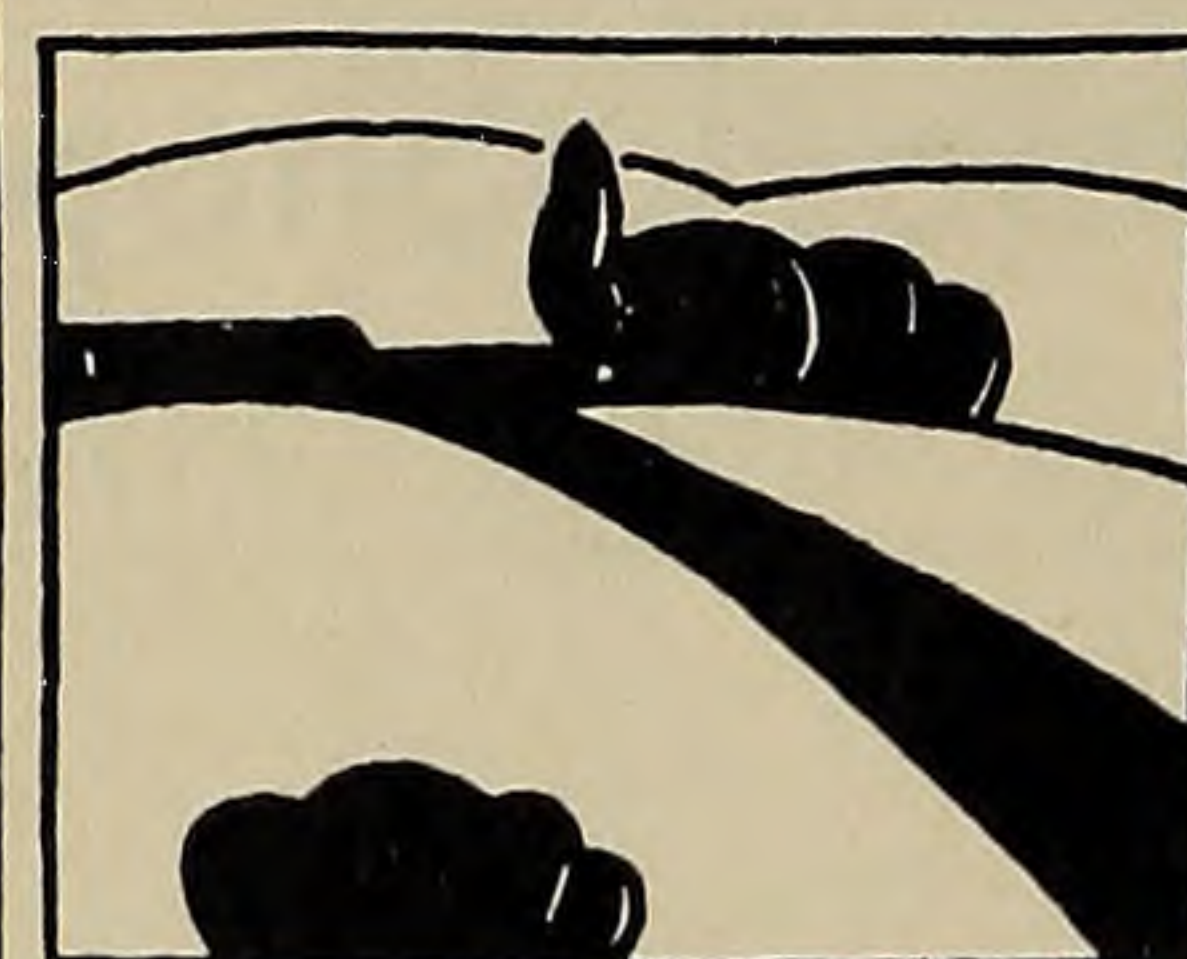
If re-elected, I shall do my utmost to uphold **all** the constitutional and statutory rights of the people and of individuals, free speech included, but I shall be and remain true to my oath of office and as a trial judge I shall be guided in my interpretations of the statutory and constitutional provisions by the decisions of the Appellate and Supreme Courts of this state and of the United States wherever they have spoken upon the subject involved. I shall under no circumstances set myself up as a dictator and impose my personal views upon either the people or individuals, but shall at all times do my utmost **TO BE OBEDIENT TO THE LAWS** of my state and nation and shall be and remain a Judge in every true and worthy sense of that word.

Neither shall I be corrupted by money or coercion, for "to be coerced or misled in any form is to be corrupted. It does not matter whether a judge be overawed by a sovereign on the throne or a sovereign at the ballot—by the king or the people. It is the same in essence, and he who quails before it is the betrayer of a trust as sacred as was ever committed to human hands. Whether he be guided by timidity of criticism or love of praise; by ambition to secure, or fear of losing, public favors; 'he superadds delinquency to cowardice' and sets himself beside the wretch who sells himself for gold." (David Dudley Field).

Finally, adapting the words of Abraham Lincoln, I shall try to correct errors when shown to be errors and I shall adopt new views as fast as they shall appear to be true views. With firmness in the right, as God gives me to see the right, I shall strive to finish the work I am in, for I have faith that right makes might and in that faith I shall, to the end, dare to do my duty as I understand it.

Only on the above basis do I ask your vote in the coming elections of August 26th and November 4th, 1930.

FRANK C. COLLIER.



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Thursday's Program Notes Continued

by their transformations give the work its unity. That "tying-in" of form as well as of spirit, was something new in music—at a time when Schumann and Mendelssohn were just beginning to win real recognition as composers, before Wagner had written *Rienzi*, and while Liszt was yet but a virtuoso.

Two years later he was back in Paris to stay. He taught all his days. In 1851 he was appointed organist at Saint-Clothilde, and at that post, too, he lived out his life.

The opening movement of this symphony sounds first a profound note of virile and masculine sorrow, the poignant, gnawing sorrow which is born of unrequited endeavor. Sombre it is, but not despairing. Then the violins sing bravely of hope in rainbow colors. Life, more gay, becomes almost brisk. It is as though capacity has entered into life with the joy of creation. The mood changes. Again the sorrow of defeat. Thus into the *Allegro non troppo*, when the joyous note again is heard and grows in power until it becomes a very whirlwind of life in happiness.

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Thursday's Program Notes . . Continued

A fascinating rhythm in harp and plucked strings opens the second movement and passes into an exquisite lyric of sad beauty, as it were with crepuscular reminiscence of some Imagist poem. This silvery beauty is transmuted to a scherzo. Not in the robust and scornful humor of a Beethoven, but in a mood of whimsy that is tinged with a sad smile.

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It is the intrepidity of folly to hazard a belief that if any music of the last 50 years survive another half century this symphony will survive. Yet one dares it. So broad are its foundations, so great and sound and splendid is the architectonic. Franck was in spirit one of the French cathedral builders. But instead of stone he chose to erect—as the Germans erected their cathedrals—in song. It is three-dimensional music.

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Thursday's Program Notes..Continued

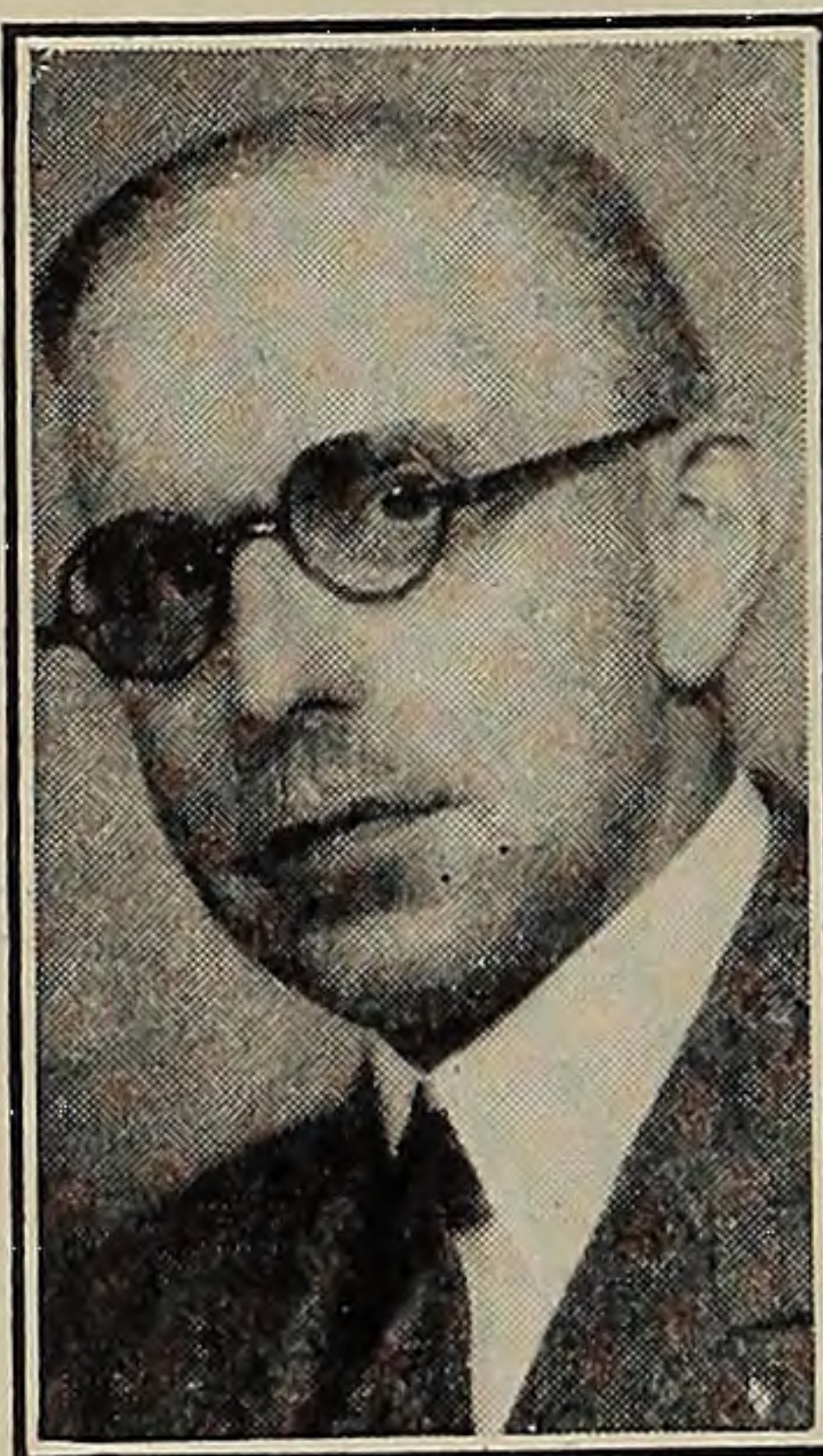
Suite for Strings ~ ~ ~ ~ ~ Arcangelo Corelli

(Born at Fisignano, Italy, February 17 (?), 1653; Died at Rome, January 8, 1713.)

Arcangelo Corelli was the greatest violinist of his day. As a composer he contributed materially to the art of concerted instrumental writing. Corelli's teacher in counterpoint was the papal singer, Matteo Simonelli; and his violin maestro was the great Giovanni Benvenuti.

Corelli went to Rome when he was eighteen years old, and entered the orchestra of the Capranica Theatre. In the course of the next ten years he is said to have resided in Munich, Heidelberg, and Hanover. He returned to Rome in 1682, met immediate success, and was the intimate friend of princes, cardinals, and others of high rank. To one of these friends, Cardinal Ottoboni, Corelli bequeathed more than a quarter of a million dollars and a splendid collection of paintings; it should be stated here, however, that the Cardinal Ottoboni very generously turned the money over to the members of Corelli's family.

Corelli's influence upon music was of great importance. He invented many of the schemes which became characteristic of later composers. Parry says: "Corelli's works stand at the head of all modern instrumental music, for hardly anything before his time appeals to the modern hearer as being sufficiently mature to be tolerable The appearance of crude helplessness and uncertainty which characterizes the works of earlier composers is no longer perceptible."



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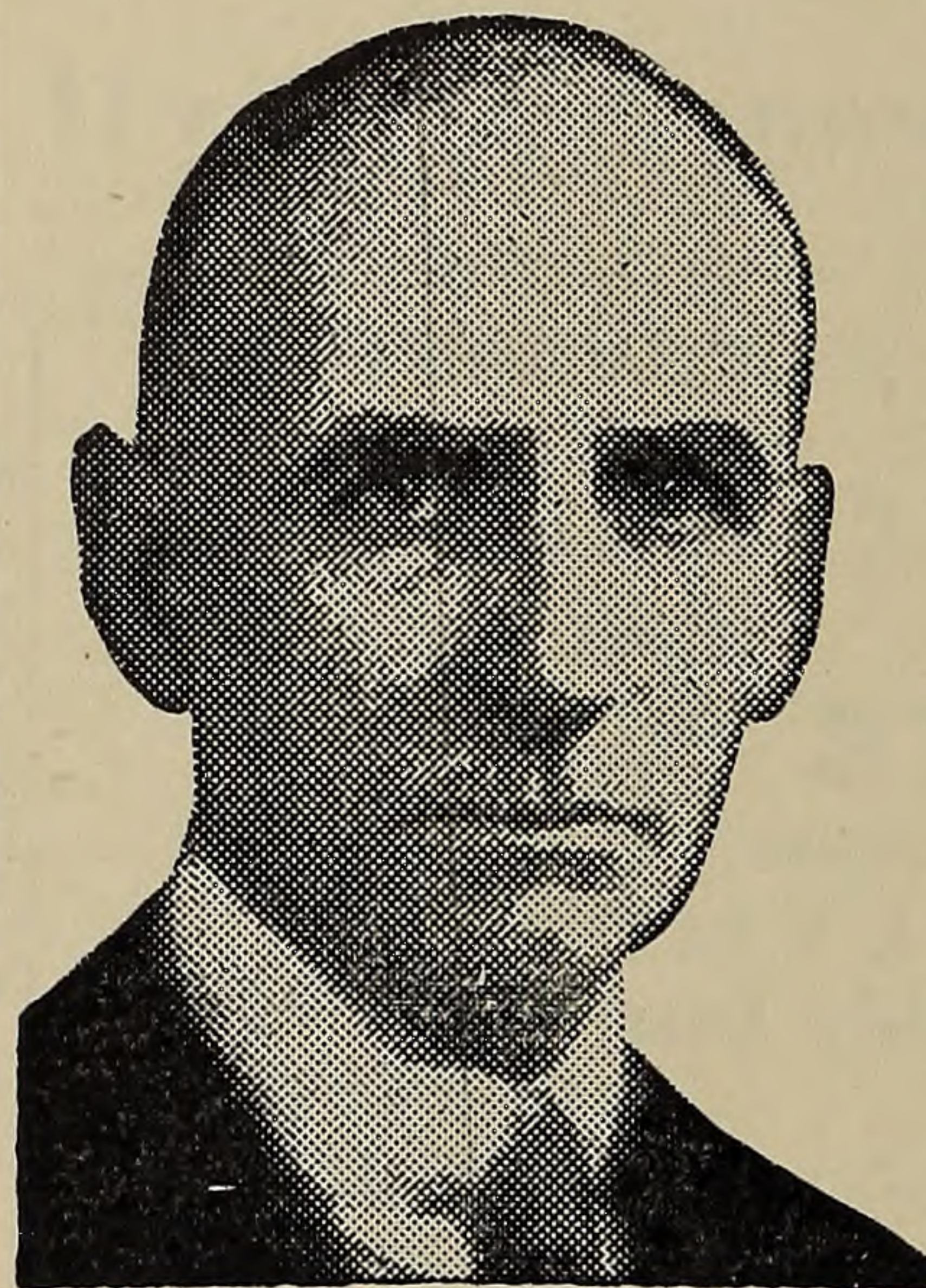
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Thursday's Program Notes . . Continued

"Triana" from the Suite "Iberia" - - - - Isaac Albeniz

(Born at Camprodon, in the Province of Guernica, Catalonia, Spain, May 29, 1860;

Died at Cambo in the Pyrenees, May 25, 1909.)

(Orchestrated by Enrique F. Arbos)

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Isaac Albeniz was an astonishing genius of the piano and to four books of his piano pieces—there were twelve of the pieces thus included—he gave the title *Iberia*. The first of those works he called *Evocation*. In the whole they are indeed an evocation of the soul of Spain.

They were written in Paris where Albeniz in 1893, made his home. Blanche Selva, Joaquin Malats and the composer made them known to the music world through their recital programs. A Trio *Iberia* (Barrios, guitar, Alvear, lute and Devalque, mandoline) transcribed some of them, and played them in Spain and in concert in London. Senor Arbos recognized the orchestral quality in many of the pieces and urged Albeniz to transcribe them. He attempted to do so though far from happy in use of the orchestral medium and completed orchestral arrangements of the first two: *Evocations* and *Puerto*. Then he imposed the task upon Senor Arbos, who was his friend and with whom he had concertized in England. Senor Arbos has transcribed six numbers of the Suite, without reference to what Albeniz had done, for two of the six are those two which the composer arranged.

Of *Triana* the learned Philip Hale says: "The music has been described as harmonically a triumph of jostling seconds. The chief themes are, first, a *paso-doble*, second a *marcha torera*. They alternate with mutual enrichment."

The work takes its name from Triana, a suburb of Seville. Triana was the Moorish *Tarayanah*, and nearby was born Trajan, that Spaniard who sat on the throne of the Caesars and ruled the Roman Empire by the maxim "bread and games." It was he who built the Coliseum at Rome. There are ruins of a great circus, near Santa Ponce, about five miles from Triana, which

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Thursday's Program Notes . . Continued

was a part of the ancient Italica, Trajan's birthplace. George Borrow in his delectable *Bible in Spain* describes it: "On all sides are to be seen the time-broken benches, from whence myriads of human beings once gazed down on the arena below, where gladiators shouted and the lion and the leopard yelled. All around, beneath these flights of benches are vaulted excavations from whence the combatants, part human, part bestial, darted forth by their several doors."

"This suburb," he says of Triana proper, "is inhabited by the dregs of the populace and abounds with Gitanos or gypsies."

It has been so from time immemorial, he writes, in another place, asserting that in his time (1836-1840) there were more gypsies there than in any town of Spain and that "this faubourg is indeed chiefly inhabited by desperate characters, as, besides the Gitanos, the principal part of the robber population of Seville is here congregated. Perhaps there is no part of Naples where crime so much abounds and the law is so little respected as at Triana, the character of whose inmates was so graphically delineated two centuries and a half back by Cervantes in one of his most amusing tales.

Caprice on Spanish Themes, Op. 34

~ ~ ~ ~ ~ **Nicholas A. Rimsky-Korsakoff**

(Born at Tikhvin, government of Novgorod, March 18, 1844; died at Leningrad, June 21, 1908.)

"I composed my Spanish Caprice from Sketches for my projected virtuoso phantasy for violin on Spanish themes," wrote Rimsky. "According to my plans the Caprice was to glitter with dazzling orchestral color and manifestly I had not been wrong." The piece is in five movements to be played without pause. They are (I) Alborada, a Spanish morning serenade; (II) Variations; (III) Alborada; (IV) Scene and Gypsy Song; (V) Fandango of the Asturias. The fandango is a brilliant and characteristic Spanish dance.

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1. Prelude from Act I of "Lohengrin" - Wagner
2. a. Reverie - - - - - Turina
b. Orgie
3. Les Preludes - - - - - Liszt
Intermission: Fifteen Minutes
4. Symphony Espagnole - - - - - Lalo
I. Allegro ma non troppo
II. Andante
III. Rondo Allegro
Kathleen Parlow, soloist
5. Invitation to the Dance - Weber-Weingartner

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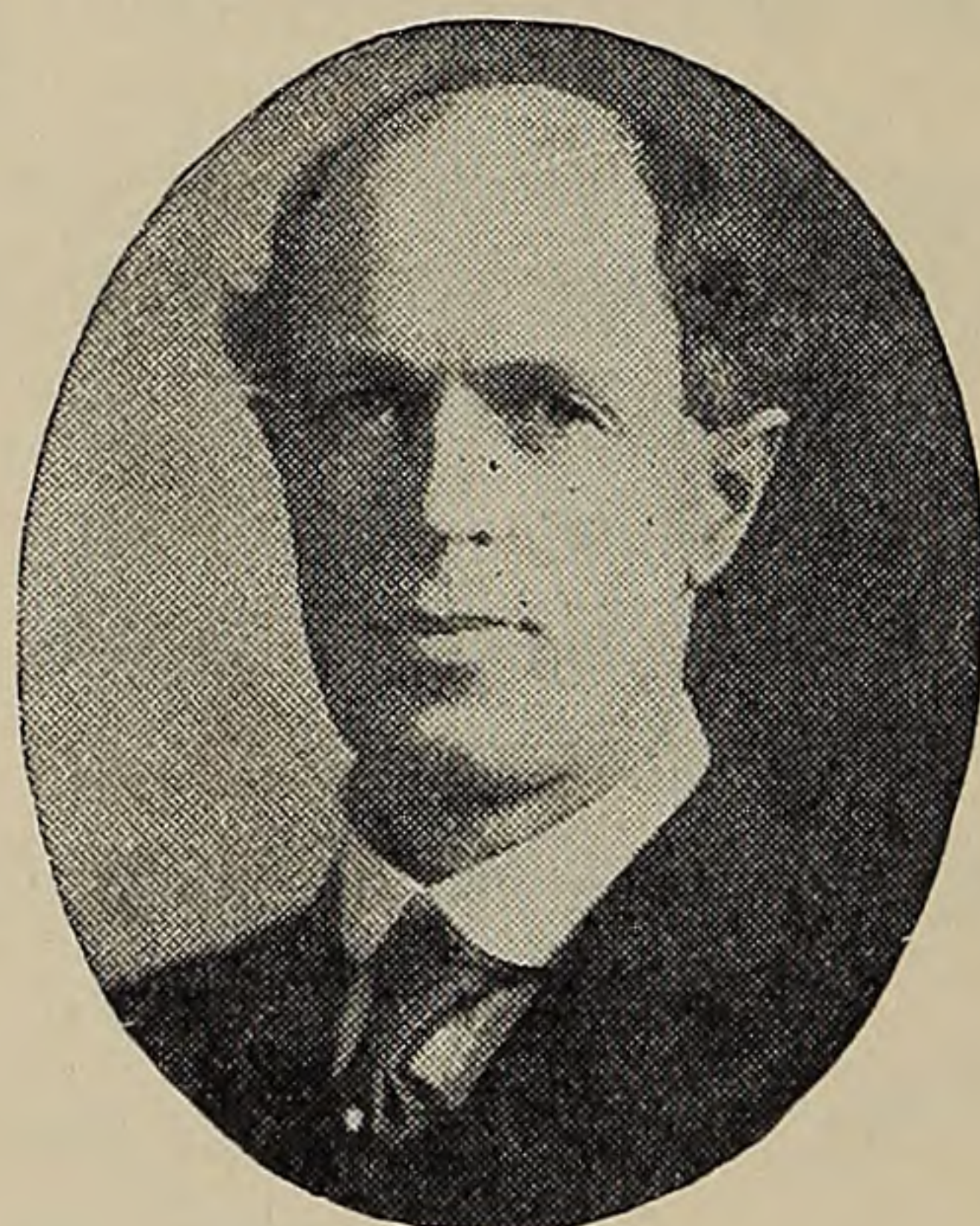
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Friday's Program Notes

By Bruno David Ussher and Richard Oldberg

Prelude to "Lohengrin" - - - - - Richard Wagner

(Born at Leipzig, May 2, 1813; Died at Venice, February 13, 1883.)

This Prelude in delicate beauty of tone pictures the appearance of the Holy Grail, guarded by angels, in a sky of unclouded blue, its descent to earth, and its eternal resting place. For shimmering beauty the passages in the high strings are unequalled in music.

a. Reverie - - - - - Turina b. Orgie

(Born in Seville, December 9, 1882.)

Turina, next to DeFalla, ranks among the foremost composers of modern Spain. Like the latter, and like Albeniz, he studied in Paris and was inspired by D'Indy, Debussy, and others of the French group. His style is distinctive and characteristically Spanish. He has written some works for the stage, some chamber music, a few orchestral pieces together with a number of songs of great merit.

Reverie is, of course, in spirit what its name implies.

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Friday's Program Notes . . Continued

Symphonic Poem No. 3, "Les Preludes" - *Franz von Liszt*

(Born October 22, 1811, at Raiding, Hungary; Died July 31, 1886, at Beyreuth.)

Unlike symphonies, based chiefly on a certain symmetry of structure, construction of symphonic poems is guided by the program or story underlying the composition. Free from the traditional form ruling most of the classic symphonies, the program music was not an actual invention of Liszt of the symphonic poem generically follows the development of the program plot. This led to the definite individualization of character motifs representing persons, moods, conditions, and incidents constituting the program. These character motifs make their appearances in the score and are varied and developed according to the story or action of the program. While descriptive material was not an actual invention of Liszt, it was he who definitely established and furthered this manner of musical expression known as "program music" as to form designated as "symphonic poems."

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- - - - - *Edouard Lalo*

(Born January 27, 1823 at Lille; Died April 22, 1892, at Paris.)

Like a number of Frenchmen of Iberian lineage, Lalo felt a strong flair for writing in Spanish vein. Unlike most of them, he succeeds admirably, such as in the "Spanish Symphony." It is a virtuoso piece—like a preceding concerto of the same opus number, composed in 1875, expressly for Sarasate—withal, it is more than a mere concerto for the display of solo technic, the orchestra being treated more prominently regarding thematic working-out than customary until then. Originally the concerto consisted of five movements of which the second, a Scherzando, and third, intermezzo, have come to be generally omitted.

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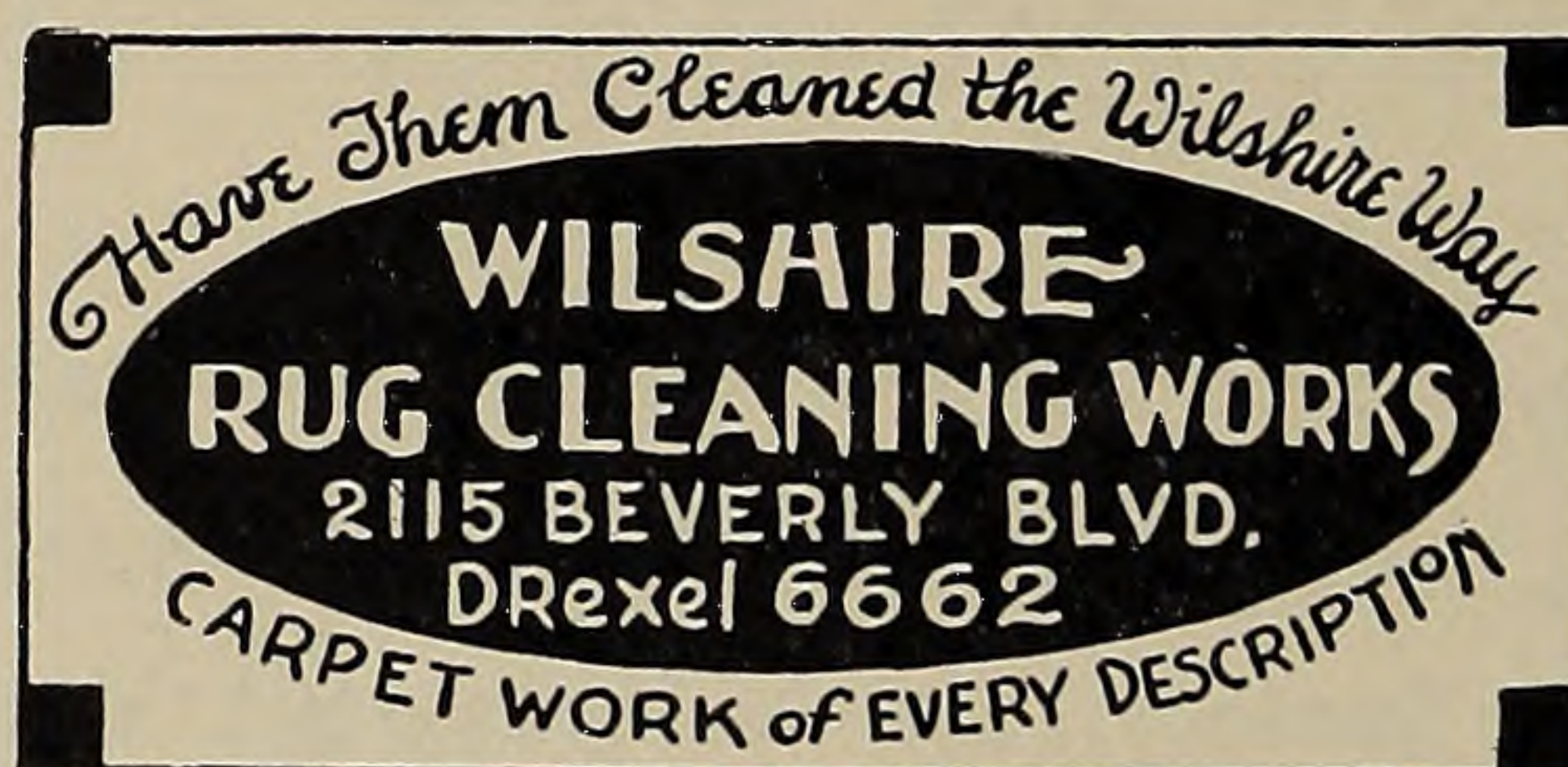
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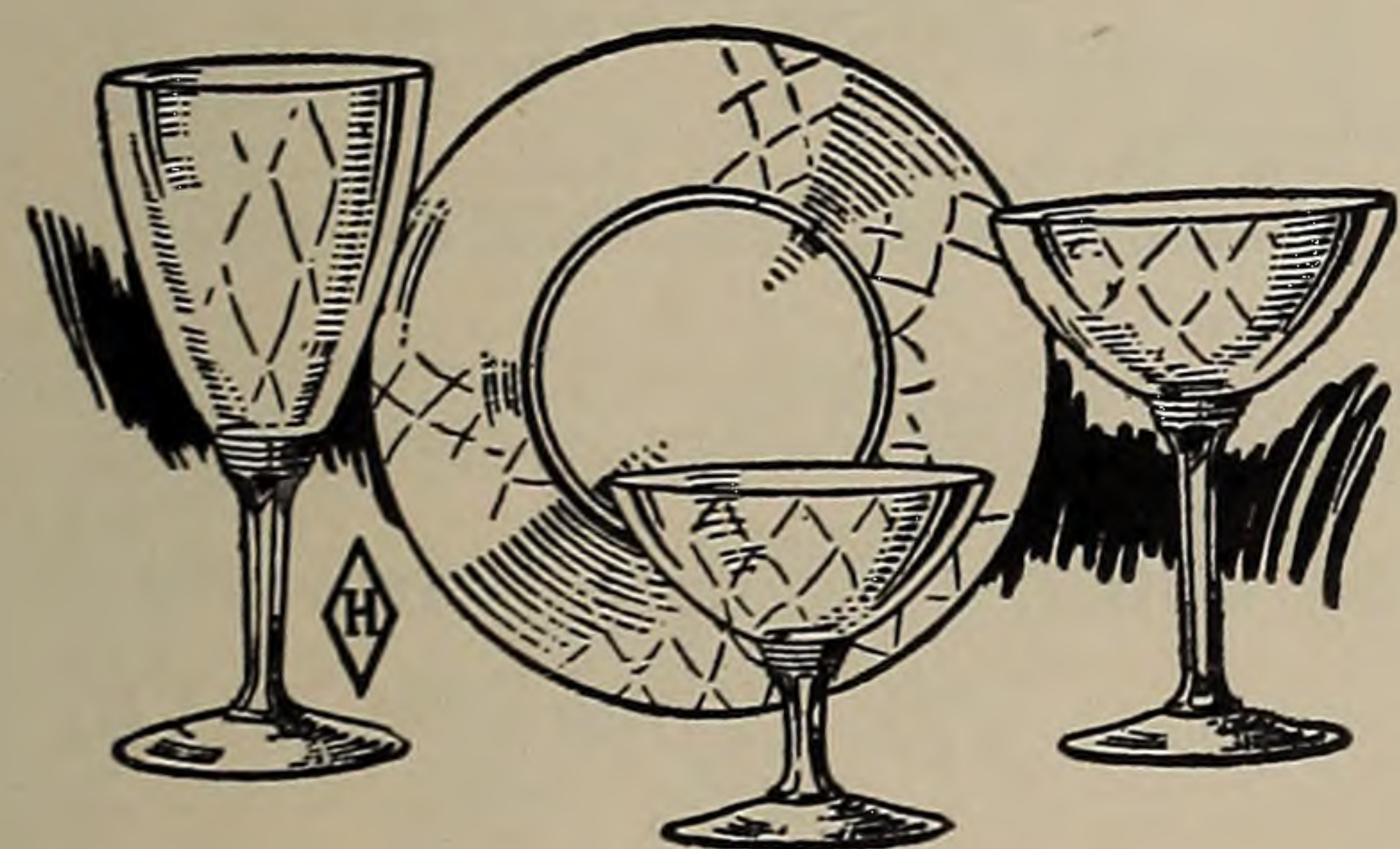
Friday's Program Notes . . Continued

Invitation to the Dance - - - - Weber-Weingartner

Carl Maria von Weber was born at Eutin, Oldenburg, December 18, 1786, and died in London, June 5, 1826. He composed the operas "Abu Hassin," "Der Freischütz," "Euryanthe Preciosa" and "Oberon." He is looked upon as the originator of the German opera as a national institution and of the romantic school, of which Wagner and Schumann became the greatest exponents.

Weber wrote his "Invitation to the Dance" in the summer of 1819 at Hosternitz, a little country place near Pillnitz, while laboring on the composition of his opera "Der Freischütz." It was originally written for the piano and dedicated to the composer's wife. Carl Taussig made an elaborate concert version for the piano, and Berlioz transcribed it literally for orchestra for the Paris performance of Weber's "Der Freischütz" to be used as ballet music. Felix Weingartner made another version in 1896, in which he has developed it from a comparatively simple piano piece to a symphonic poem for orchestra. This version was performed for the first time by the Royal Orchestra in Berlin in 1896. The little Cadenza before the Allegro is Weingartner's own, put there because, as he says, "Liszt always played a Cadenza at this place, as he himself told me."

The work may be roughly divided into three parts—the introduction (the invitation to dance), the waltz, and then the coda—where the lady is gracefully escorted back to her seat at the close of the dance.

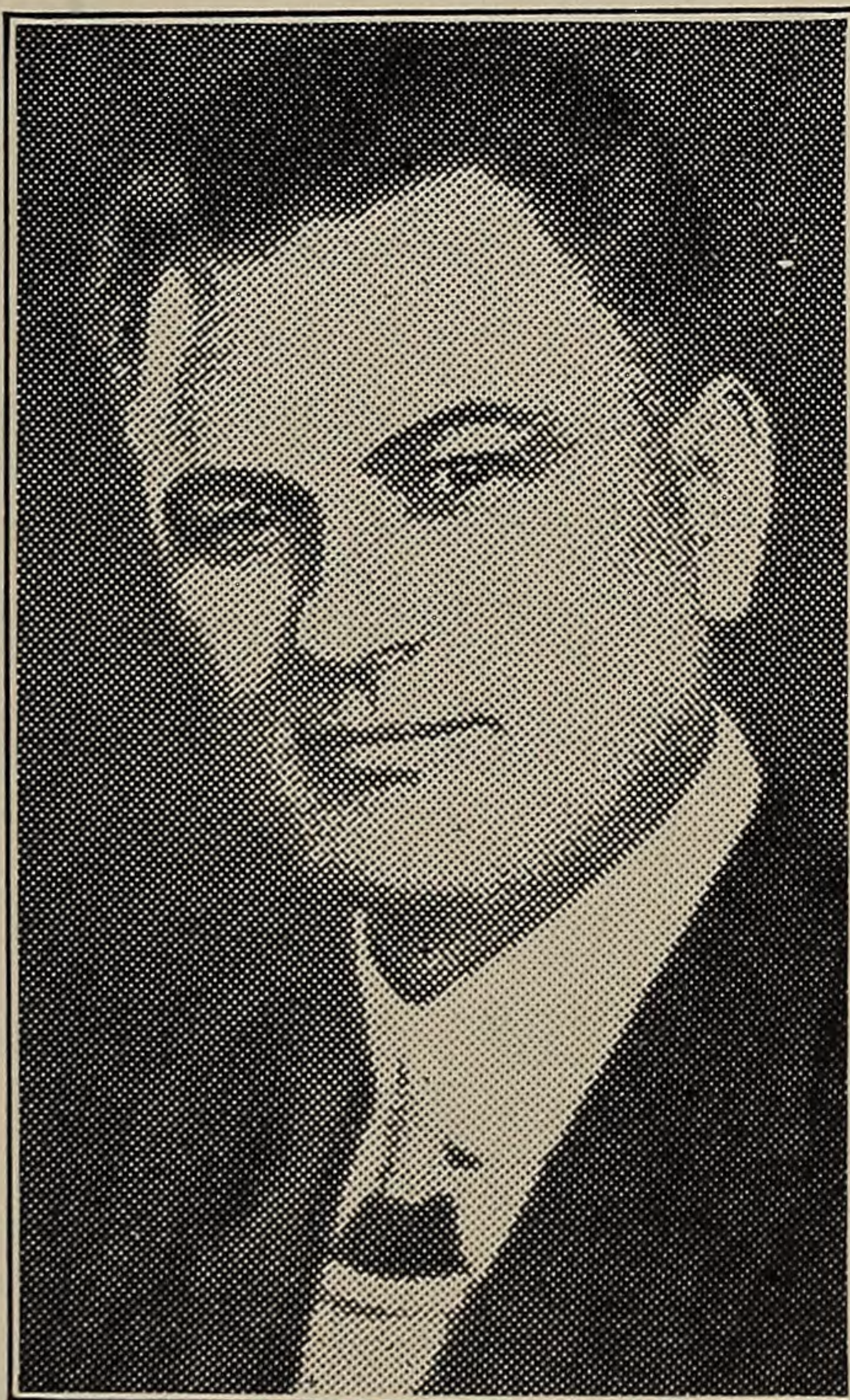


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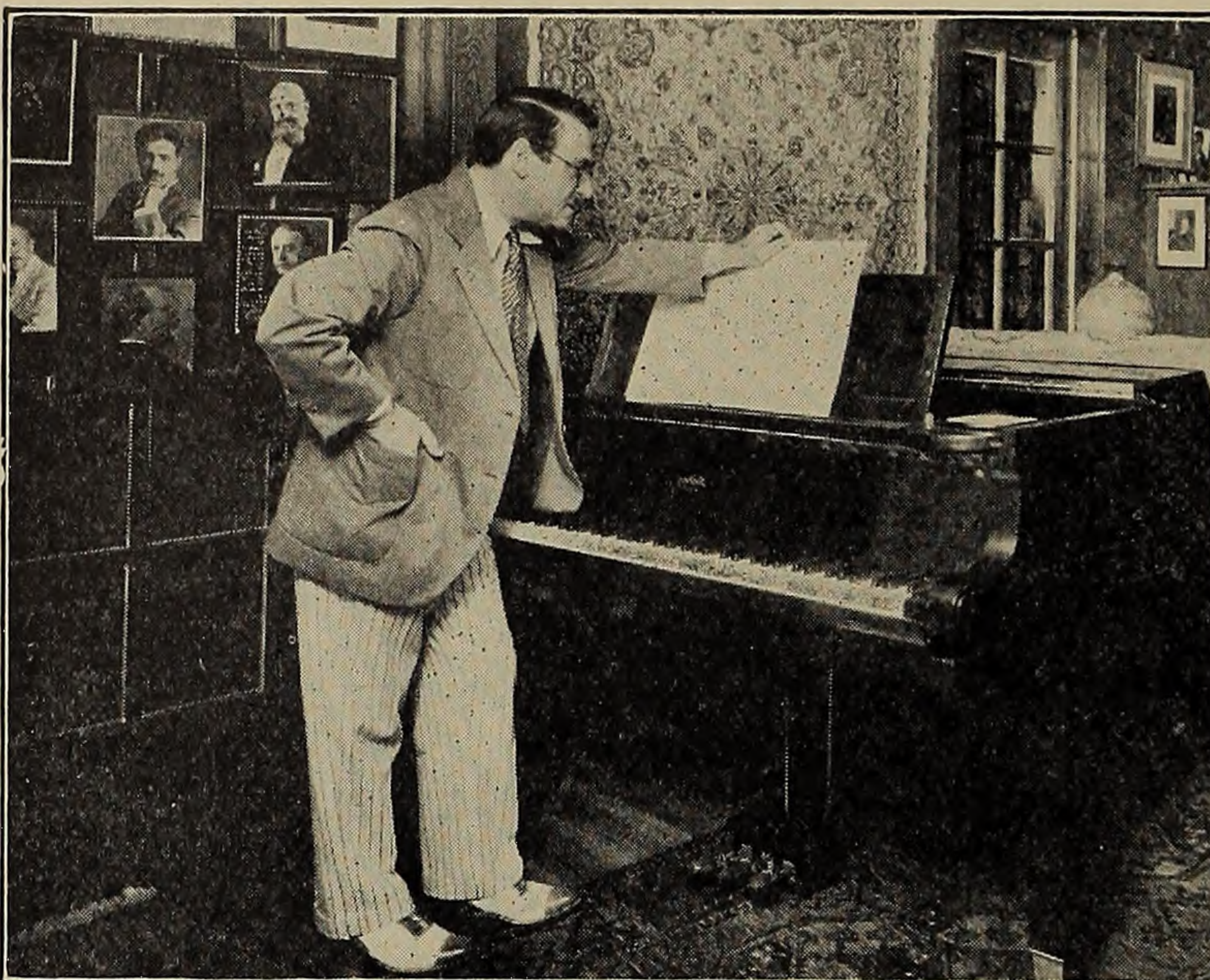
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Saturday, August 23, 1930, 8:30 P. M.

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1. Mignon Overture - - - - - Thomas
2. a. Andante Cantabile from String Quartet, No. 1, Opus 11 - - - Tschaikowsky
- b. Scherzo: "The Flight of a Bumble Bee" - - - - - Rimsky-Korsakoff
3. Suite No. 2 from the Music for "L'Arlesienne" - - - - - Bizet
- Intermission: Fifteen Minutes
4. March of the Highlanders - Benjamin Godard
- Oboe solo—Mr. Henri De Busscher
5. Adventures in a Perambulator - Carpenter
- a. En Voiture
- b. The Policeman
- c. The Hurdy-Gurdy
- d. Dogs
- e. Dreams
6. Caucasian Sketches - - - - - Ivanoff
- a. In the Camp
- b. Procession of the Sardar
7. The Ride of the Valkyries - - - - - Wagner

See Page 6 for RCA Radiola Super-Heterodyne Supremacy



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Page Fifty-one

Saturday's Program Notes

By Bruno David Ussher and Richard Oldberg

Overture to "Mignon" - - - - C. L. Ambroise Thomas

(Born at Metz, August 5, 1811; Died at Paris, February 12, 1896.)

Most of the melodies which make up this overture have been familiar to us all from childhood. Thomas composed the opera to which it is the musical prelude for a libretto based upon Goethe's "Wilhelm Meister." Mignon, stolen by the Gypsies in childhood is rescued from them by Wilhelm. Her father, insane, wanders about as a minstrel, but regains his sanity when he sets a house on fire. So he is enabled to give Wilhelm and Mignon his blessing.

Andante Cantabile from String Quartet,

No. 1, Opus. 11— - - -Peter Iljitch Tschaikovsky

(Born at Votinsk, Government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893.)

The dreamy melody of this movement from Tschaikovsky's quartet has made it one of the most popular numbers with Sunday audiences. It is marked by haunting sadness, by morbid sentiment, and by exotic beauty and it is characteristic of the composer's music in the unrest and longing it manifests.

Scherzo: "The Flight of a Bumble Bee" - -

- - - - - Nicholas Rimsky-Korsakoff

(Born at Tikhvin, Gov't of Novgorod, March 18, 1844; died at Leningrad, June 21, 1908.)

Rimsky's opera *The Fairy Tale of the Tsar Saltan* was first produced in Moscow by the company of Solodovnikoff's theatre in October, 1900. The libretto by Bevel'ski was based upon Pushkin's poem. The Scherzo needs no other program than its title. In the operatic score it is accompanied by this stage direction: "Out of the sea comes a Bumble Bee and flies about the Swan."

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Saturday's Program Notes . . Continued

Suite No. 2 from the Music for "L'Arlesienne" - -

George Bizet

(Born in Paris, October 25, 1836; Died at Bougival, June 3, 1875.)

Bizet, who was the composer of "Carmen" wrote incidental music for Daudet's drama "The Woman of Arles." From that music he made up two Suites, for concert performances. The music played today is from the second of those suites and consists in (a) Pastorale; (b) Intermezzo; (c) Menuet, and (d) Farandole.

Suite: "Adventures in a Perambulator" - -

John Alden Carpenter

(Descriptive Notes by the Composer)

EN VOITURE!

Every morning—after my second breakfast—if the wind and the sun are favorable, I go out. I should like to go alone, but my will is overborne. My Nurse is appointed to take me. She is older than I, and very powerful. While I wait for her, resigned, I hear her cheerful steps, always the same. I am wrapped in a vacuum of wool, where there are no drafts. A door opens and shuts. I am placed in my perambulator, a strap is buckled over my stomach, my Nurse stands firmly behind, and we are off!

THE POLICEMAN

Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance; the Policeman; an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye, and the way he walks. He walks like Doom.

My Nurse feels it too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions—

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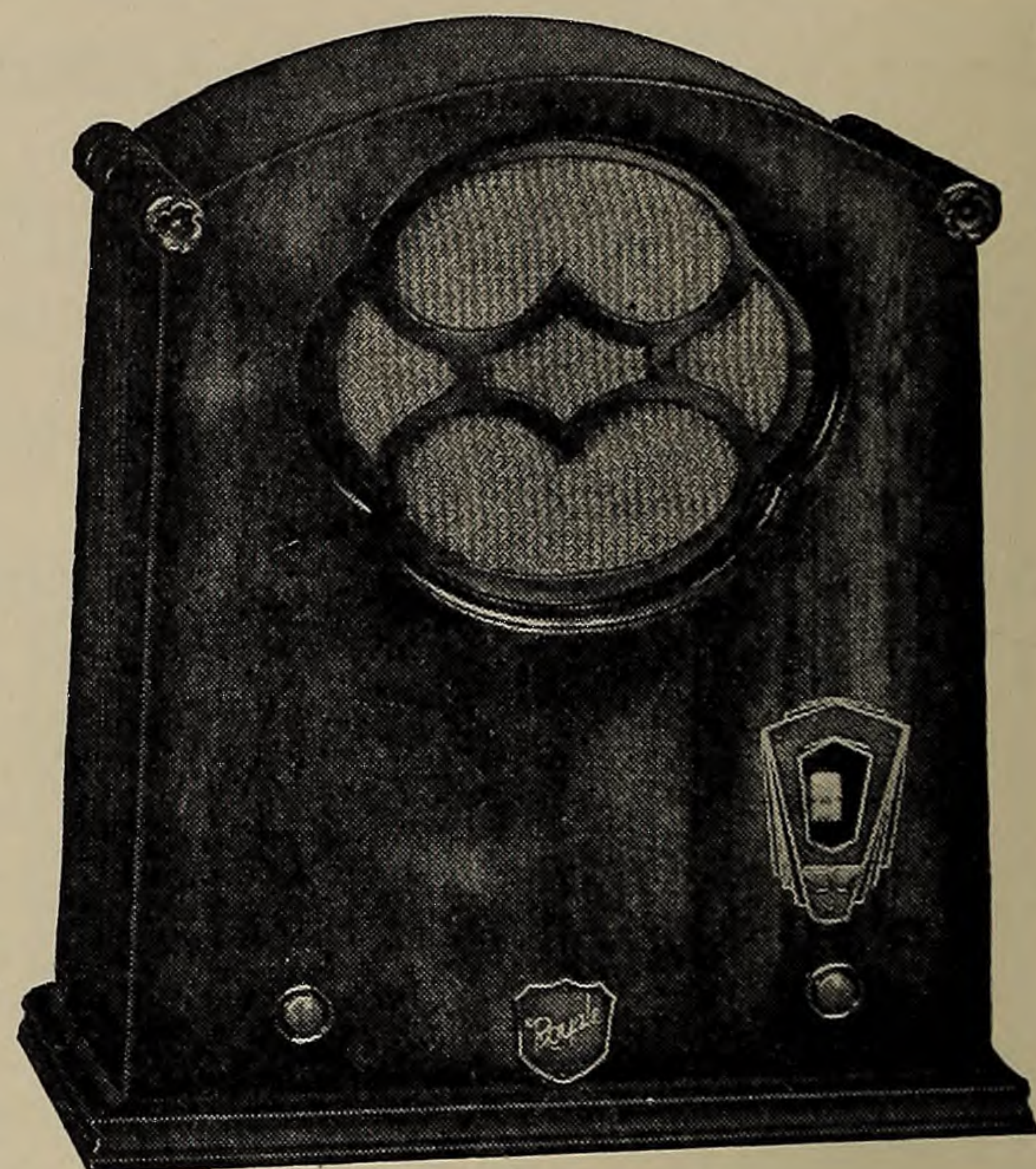
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Saturday's Program Notes . . Continued

some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my Nurse, a private signal, and the Policeman resumes his Enormous Blue March. He is gone, but I feel him after he goes.

THE HURDY-GURDY

Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excel. I find that the absorbing noise comes from a box—something like my music box only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my nurse and my perambulator—all three of us together. Suddenly at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened away the dark man and lady with their music box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden Music!

DOGS

We pass on. Probably there is nothing more in the world. If there is, it is superfluous. There IS. It is dogs! We come upon them without warning. Not one of them,—all of them. First, one by one; then in pairs; then in societies. Little dogs, sad dogs and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of "Follow the Leader," followed by all the others. It is tremendous.

DREAMS

Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambula-

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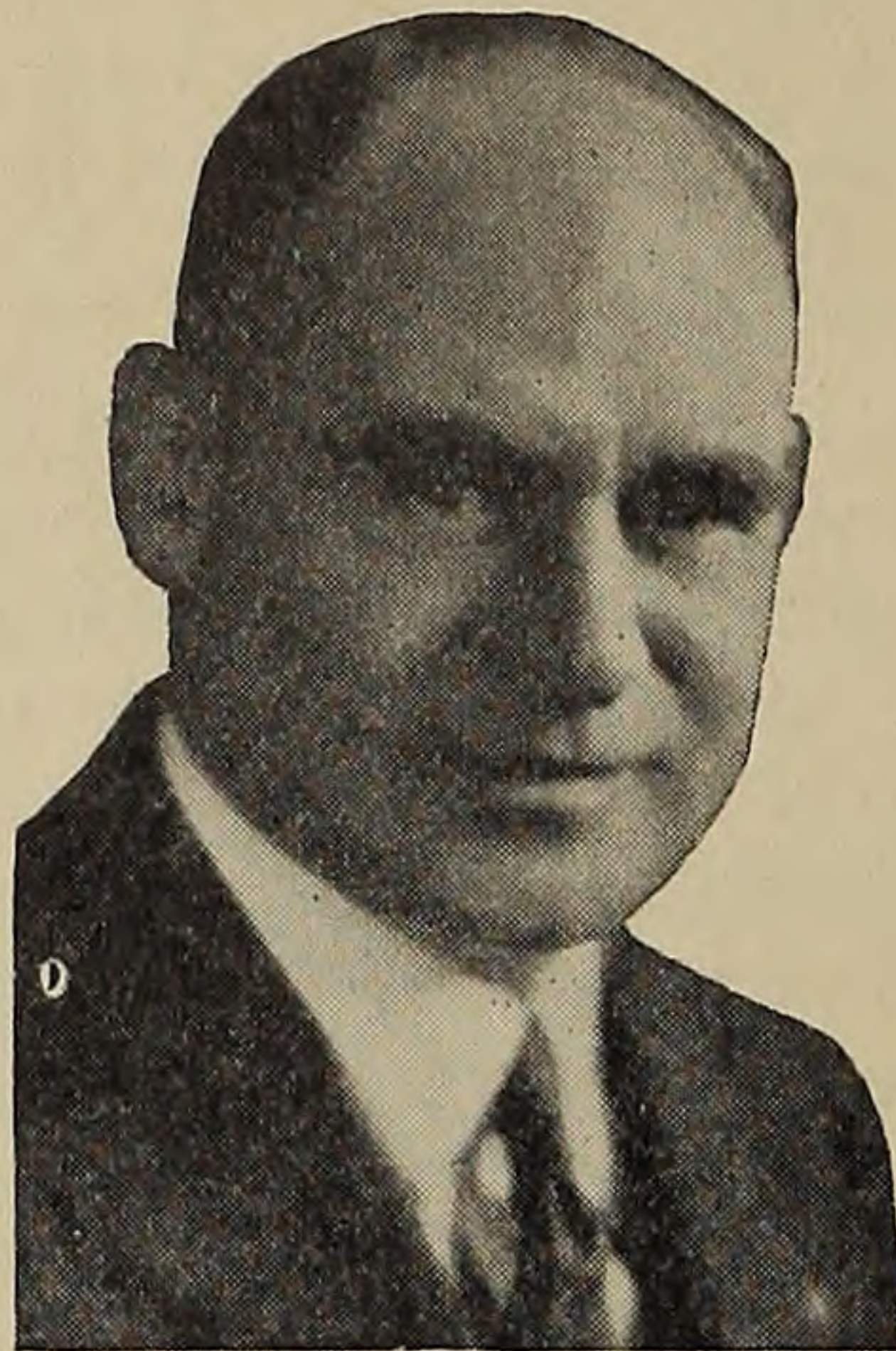
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Page Fifty-seven

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Saturday's Program Notes . . Continued

tor make a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day—the long blue waves curling in the sun, the Policeman who is bigger than my Father, the music box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. "How very large the world is. How many things there are!"

"Caucasian Sketches" Op. 10 - -

- - - - **Mikhail Mikhailovich Ippolitoff-Ivanoff**

(Born at Gatchina, November 19, 1859.)

Ippolitoff-Ivanoff was the pupil of Rimsky-Korsakoff and the friend of Tschaiakowsky who admired greatly his genius and predicted great things from him. He directed the music school and conducted the symphony orchestra at Tiflis, capital of Russia's trans-Caucasian provinces for 11 years, returning to Moscow as a professor at the Conservatory in 1893. This musical study of the rugged life of the mountaineers in Russia's near-East comprises four pictures. But two movements of the work are presented this afternoon: (a) *In the Camp*, which begins with a lengthy Oriental song followed by a dance in which

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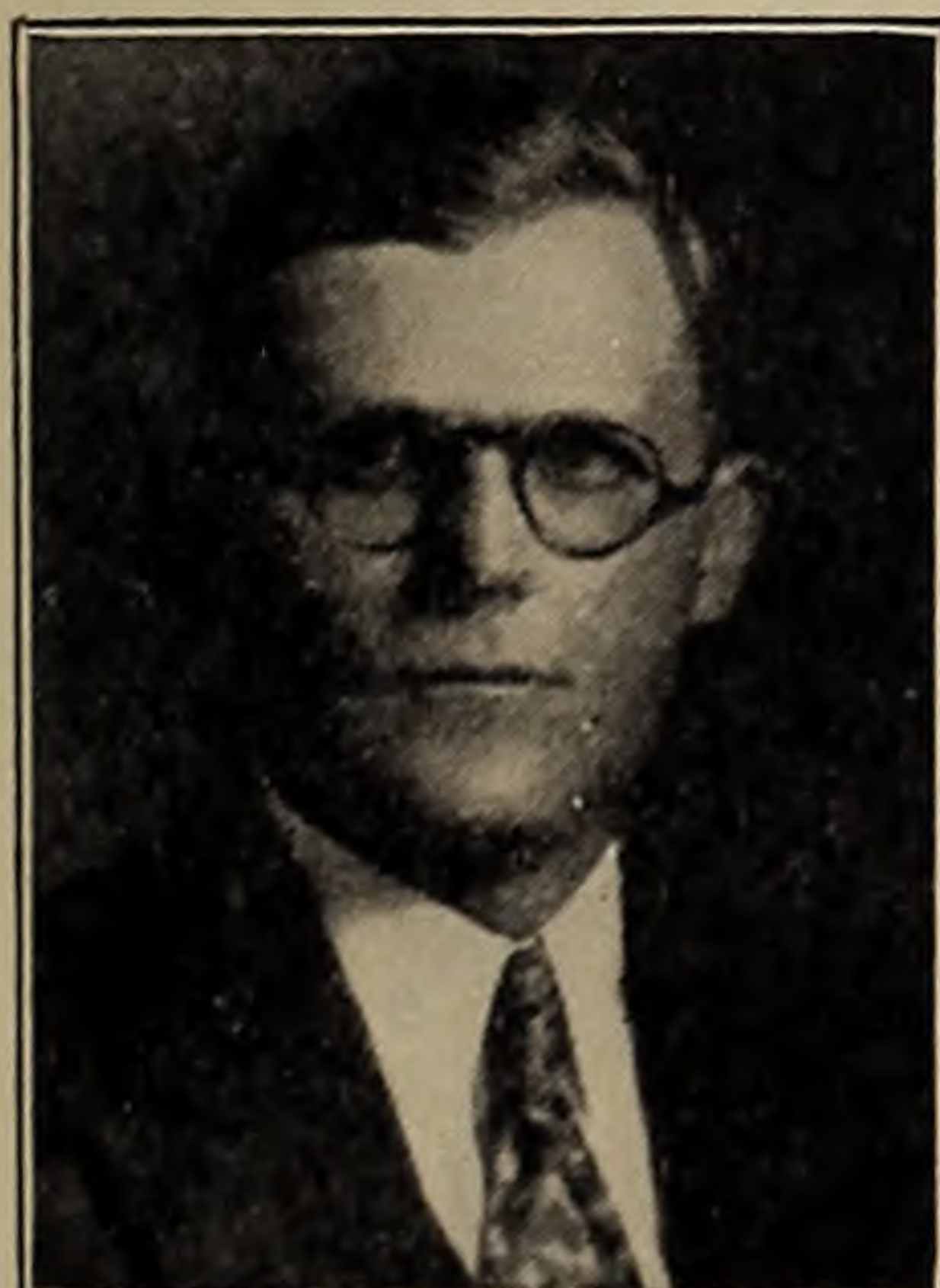
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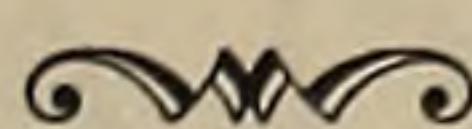
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Saturday's Program Notes . . Continued

are used two tiny kettle-drums tuned to F-sharp and C-sharp above E on the lowest line of the treble staff, against the rhythm of which the oboe sings an Oriental melody; and (b) *Procession of the Sardar*, a feature of which is a march played by piccolo and bassoon, three octaves apart. *Sardar* is the title of the Caucasian chieftain.

The Ride of the Valkyries - - - Richard Wagner

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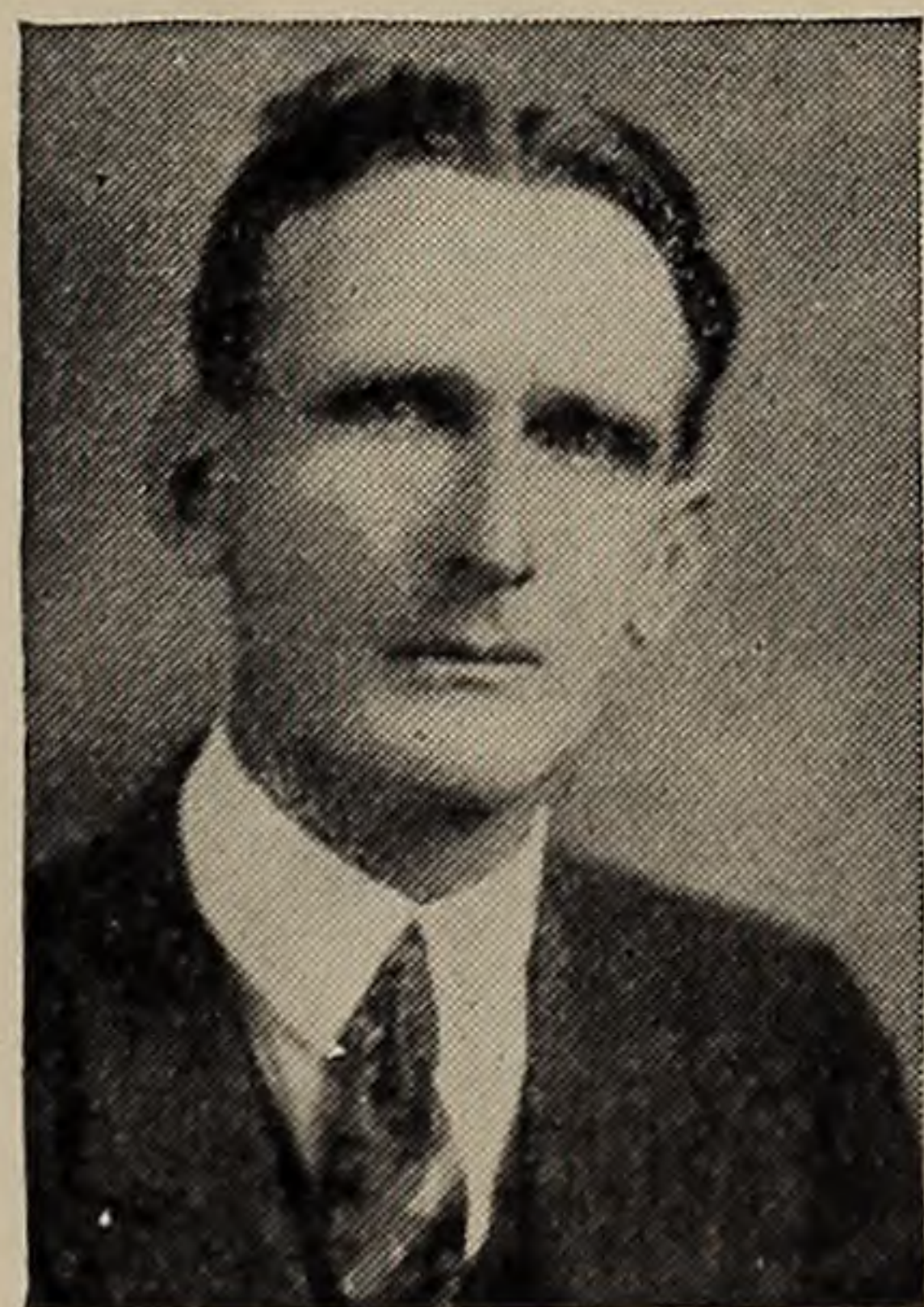
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Week of August 26th to August 30th, 1930

ENRIQUE F. ARBOS, *Conducting*

TUESDAY, AUGUST 26

1. La Procession del Rocio - *Turina*
2. Sinfonietta in D - - - *Halfter*
3. Intermezzo from Goyescas - *Granados*

INTERMISSION

4. El Amor Brujo - - - *De Falla*
5. Navarra - - - *Albeniz-Arbos*



THURSDAY, AUGUST 28

1. Carnival Romain Overture - *Berlioz*
2. Symphony No. 7 in A - *Beethoven*

INTERMISSION

3. Funeral March from Götterdäm-
erung - - - *Wagner*
4. Burma - - - *Eichheim*
Henry Eichheim, conducting
5. Three Dances from "The Three
Cornered Hat" - - *De Falla*

FRIDAY, AUGUST 29

1. "Rosamunde" Overture - *Schubert*
2. Symphony in E-flat - - *Mozart*

INTERMISSION

3. 'Cello Concerto - - *Saint-Saens*
Alfred Wallenstein, soloist
4. a. Oriental - - - *Granados*
b. Rondalla
5. Espana (Rhapsody) - - *Chabrier*



SATURDAY, AUGUST 30

1. Merry Wives of Windsor (Over-
ture) - - - *Nicolai*
2. a. Prelude from La Khowant-
china - - - *Moussorgsky*
b. Le Rouet d' Omphale - *Saint-Saens*
3. Three Excerpts from the Dam-
nation of Faust - - *Berlioz*

INTERMISSION

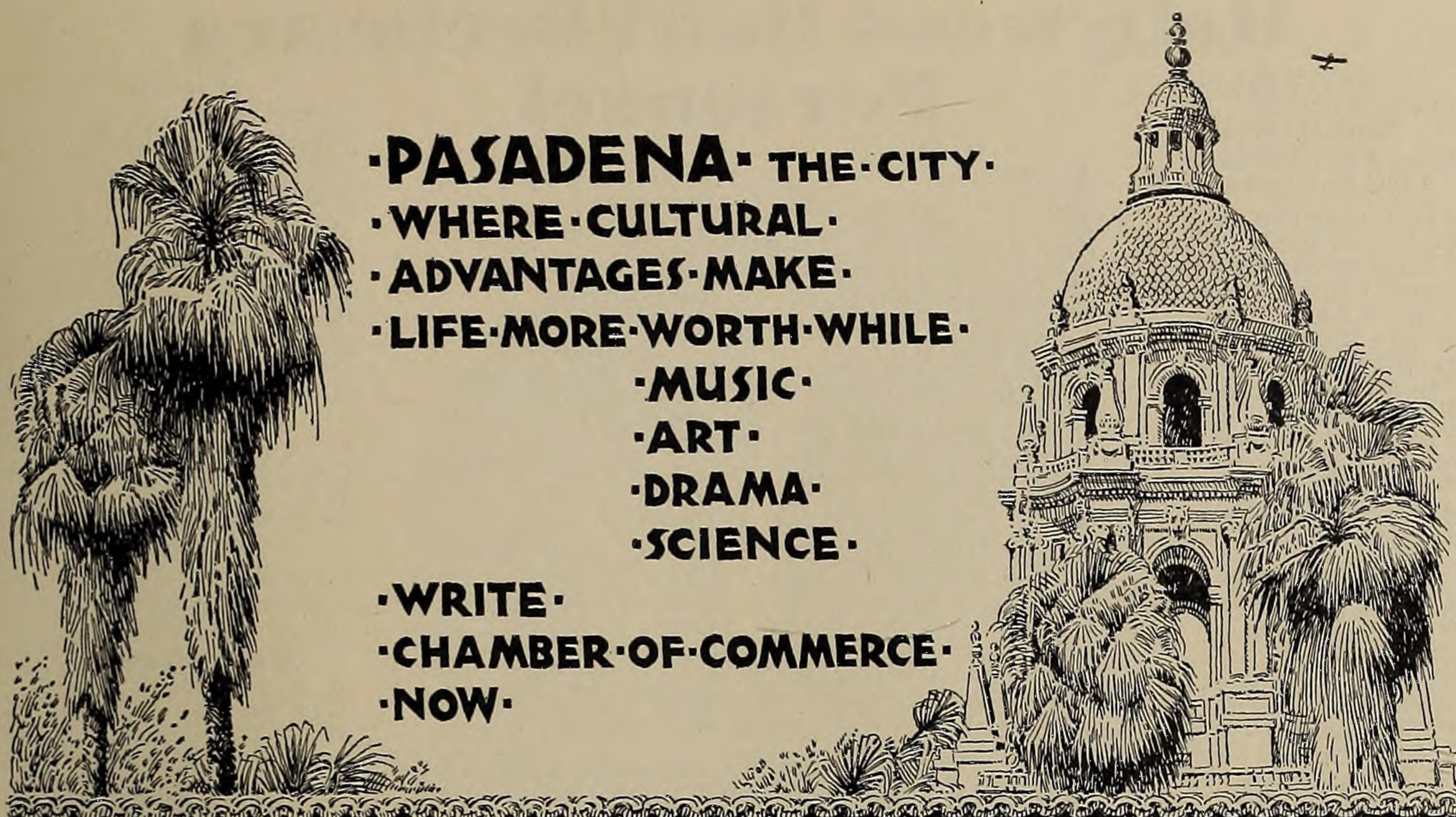
4. Casse Noisette Suite - *Tschaikowsky*
5. a. Arabian Night - - - *Arbos*
b. Interlude from "La Boda de
Luis Alonzo" - - *Timenez*
6. 1812 Overture - - *Tschaikowsky*

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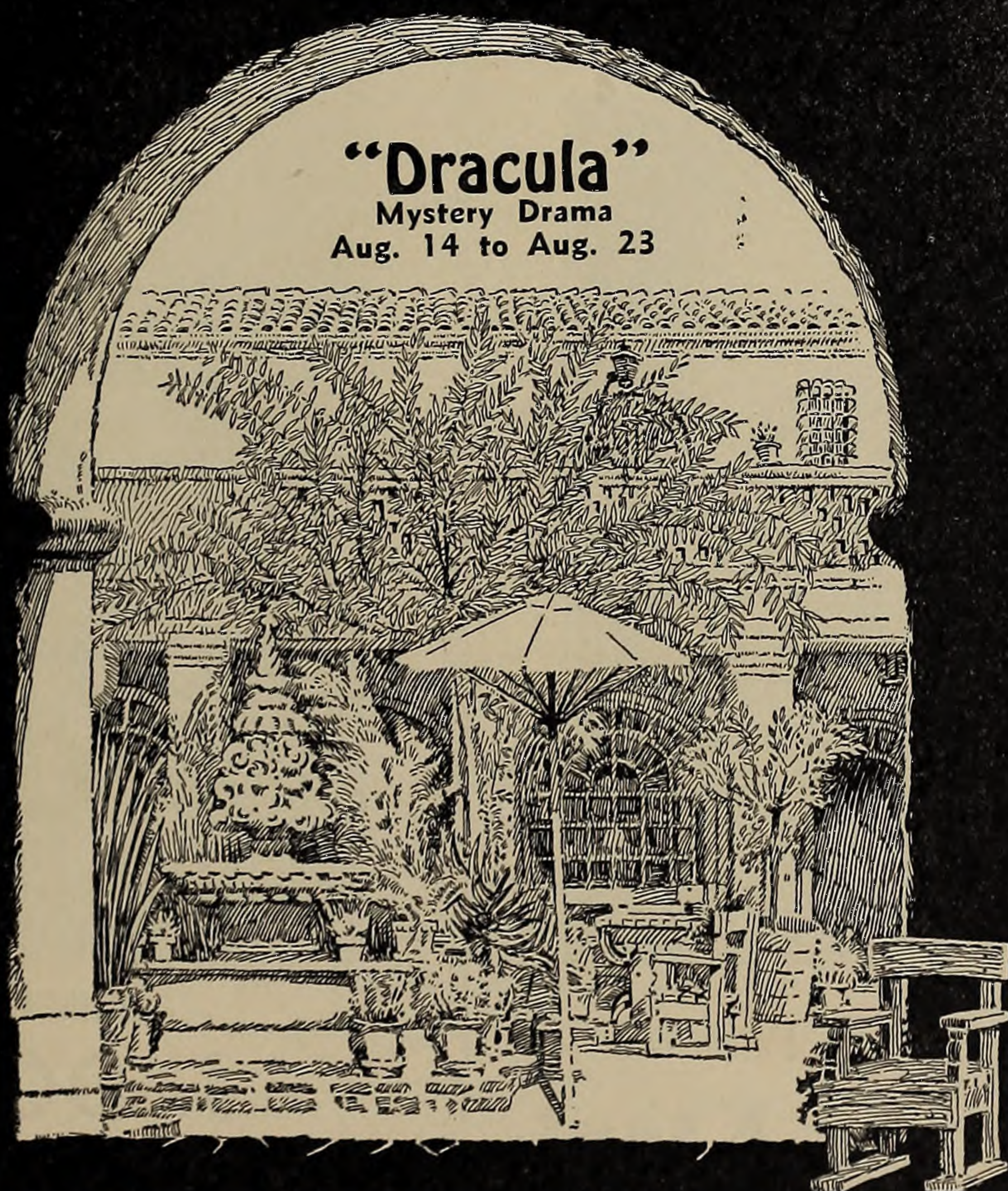
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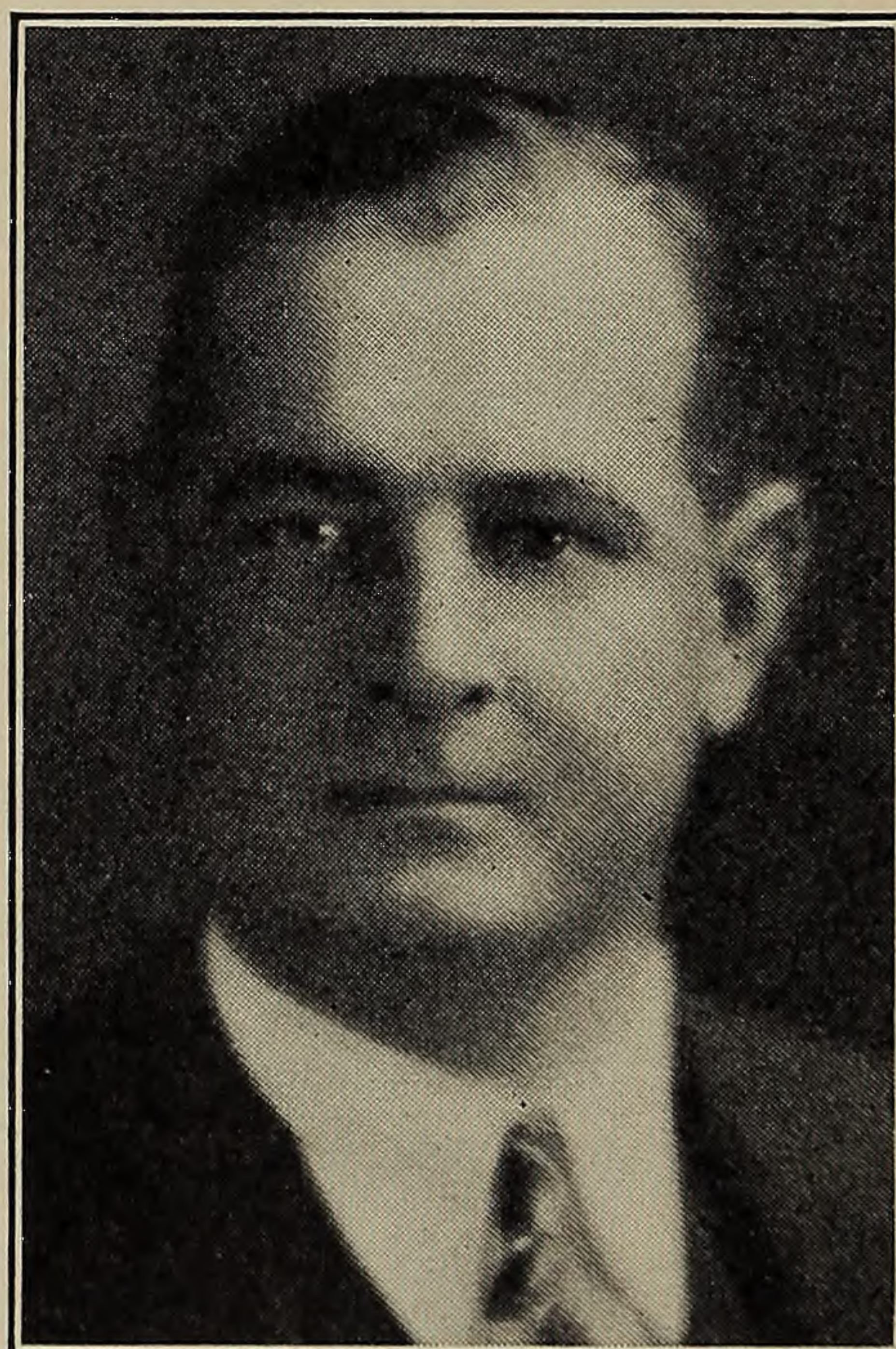
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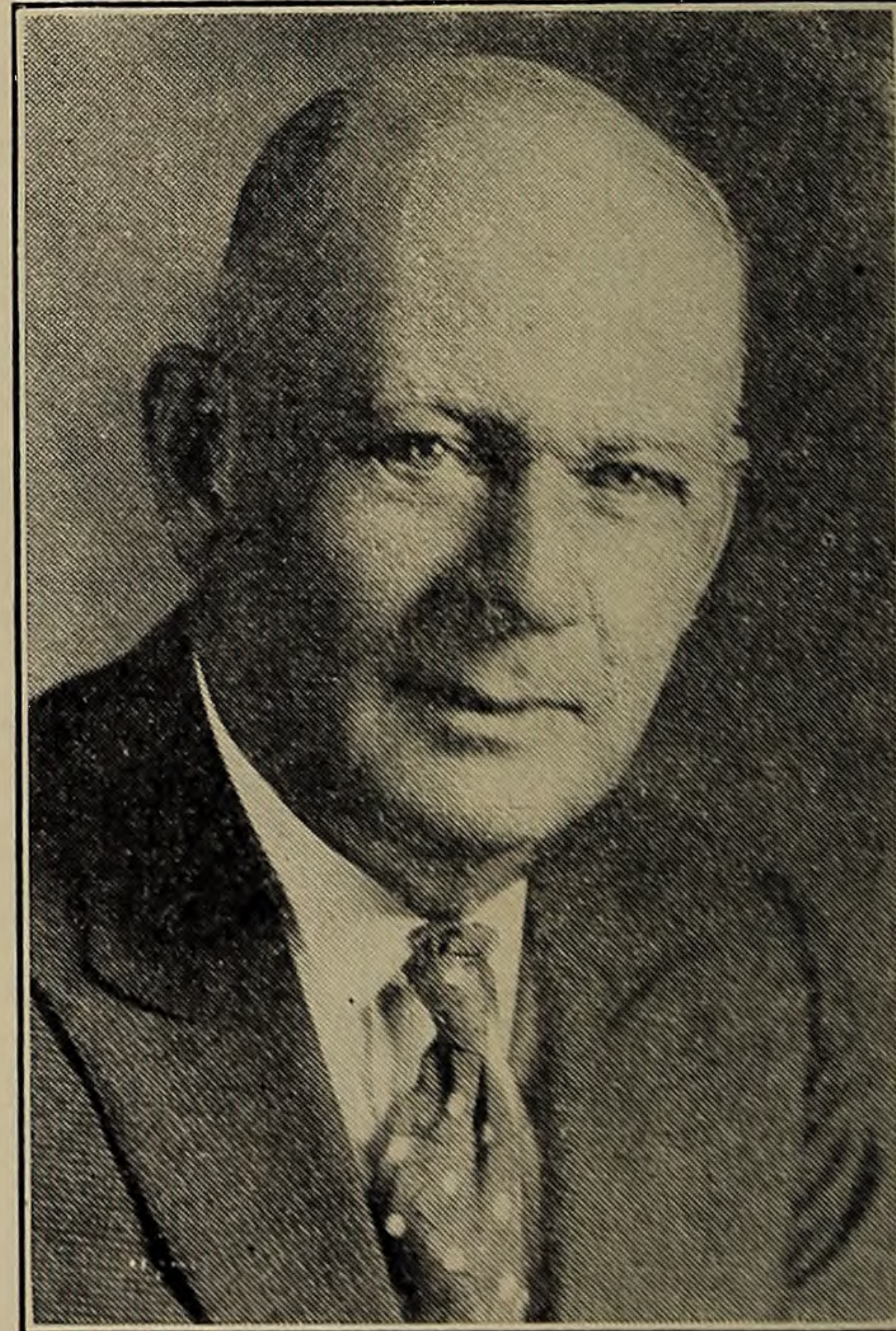
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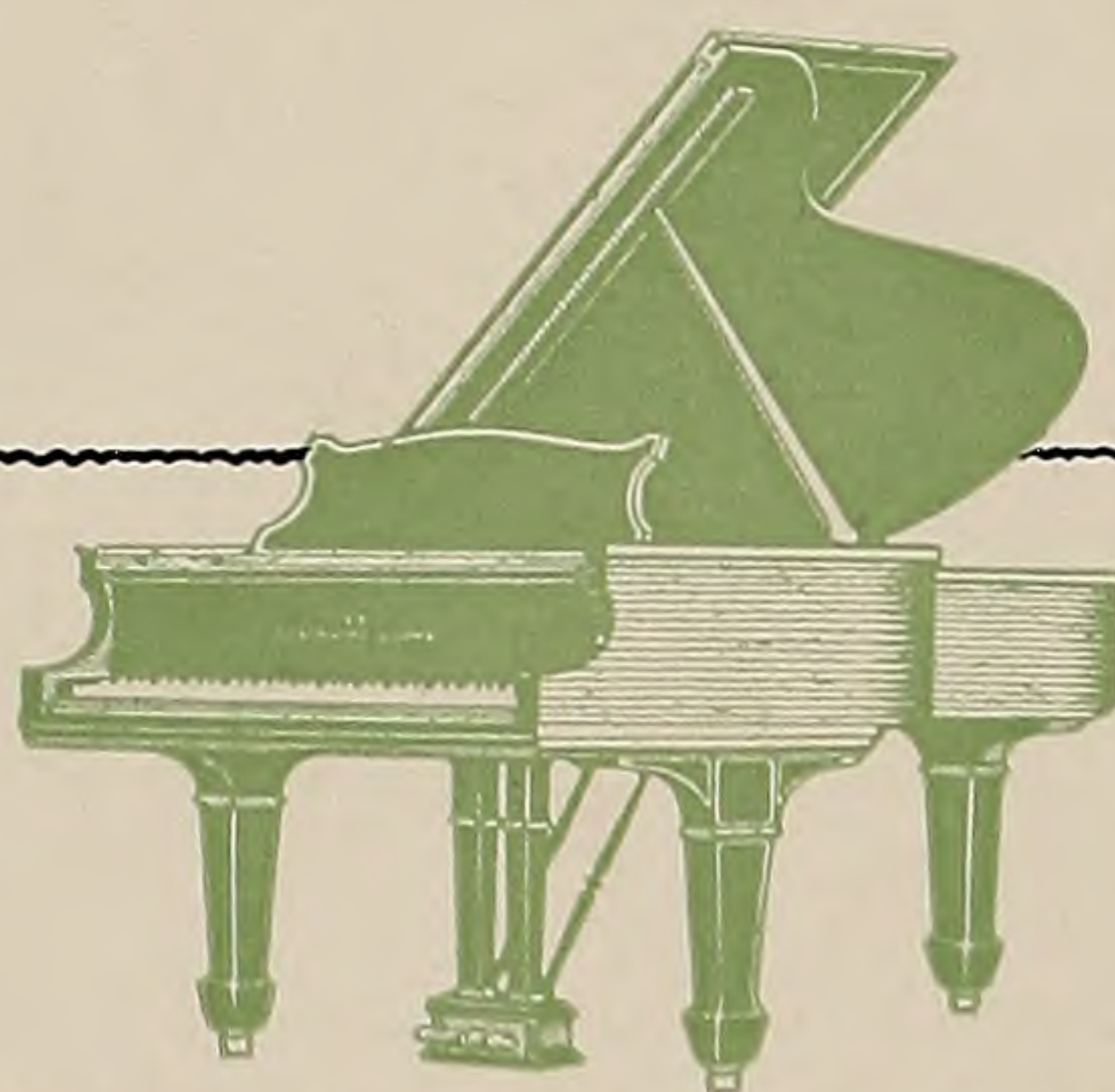
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